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SERIES 3 JULY, 1905 NUMBER 1

NORTHWESTERN UNIVERSITY

QUARTERLY BULLETIN

OF

SCHOOL OF MUSIC

1905---1906

CATALOGUE NUMBER

EVANSTON---CHICAGO
PUBLISHED BY THE UNIVERSITY
1905

NORTHWESTERN UNIVERSITY

EVANSTON—CHICAGO

The University comprises the following departments of instruction, each having a distinct Faculty:

The College of Liberal Arts, in Evanston,
Founded in 1851, opened in 1855.

The Medical School, in Chicago,
Founded in 1859.

The Law School, in Chicago,
Founded in 1859.

The School of Pharmacy, in Chicago,
Founded in 1886.

The Dental School, in Chicago,
Founded in 1887.

The School of Music, in Evanston,
Organized in 1895.

The following non-degree-conferring departments are maintained by the University:

The Academy, at Evanston,
Established in 1860.

Grand Prairie Seminary, at Onarga, Illinois,
Founded in 1863.

The Elgin Academy, at Elgin, Illinois,
Chartered in 1839, opened in 1856.

Garrett Biblical Institute, a theological school authorized by its charter to confer degrees in divinity, is established on its own foundation and under separate management. The buildings of the Institute are on the University campus in Evanston, and the school is in close coöperation with the University.

The Norwegian-Danish Theological School in Evanston is affiliated with the Institute.

The Swedish Theological Seminary is an independent school, located on the University campus in Evanston.

The Cumnock School of Oratory is conducted on the University campus in Evanston.

SCHOOL OF MUSIC

Northwestern University

MUSIC HALL
EVANSTON, ILL.

1905

TERMS AND VACATIONS.

The scholastic year begins and ends with that of the College of Liberal Arts, but it is divided into *Four Terms of Nine Weeks* each instead of *Two Semesters.*

1905

September 26 and 27, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 28, Thursday, *First Term Begins.*
November 29, Wednesday evening, *First Term Ends.*
Thanksgiving Recess.
December 4, Monday morning, *Second Term Begins.*
December 23, Saturday evening, Christmas Vacation to Thursday morning, January 4.

1906

January 25, Thursday, Day of Prayer for Colleges.
January 28, Sunday, Founders' Day.
February 7, Wednesday, to February 13, Tuesday, Regular Examinations.
February 14, Wednesday evening, *Second Term Ends.*
February 15, Thursday morning, *Third Term Begins.*
April 18, Wednesday evening, *Third Term Ends.*
April 19, Thursday morning, *Fourth Term Begins.*
June 7, Thursday, to June 13, Wednesday, Regular Examinations.
June 14, Thursday, Annual Concert and Commencement Exercises.
June 20, Wednesday evening, *Fourth Term Ends.*
September 25 and 26, Tuesday and Wednesday, Examination for Admission to Regular Courses.
September 27, Thursday morning, *First Term Begins.*

1905

JANUARY.

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NOTICE.

Attention is called to the fact that the literary requirements in the regular courses as set forth in the Bulletin of July, 1904, have been modified...The details of the present requirements will be found herein, under the heading of "Course in Applied Music," on page 15.

Slight changes have also been made in the term fees for Courses I and II.

NORTHWESTERN UNIVERSITY.

SCHOOL OF MUSIC.

Evanston, in its dual capacity of University town and Chicago's most important suburb, combines advantages as a musical educational center equaled by no other locality in the West. Beautifully situated on the shores of Lake Michigan, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and numerous churches, it is an ideal site for student life. These possibilities were grasped fifty years ago by the Trustees of Northwestern University in selecting it as a home for their educational venture, and time has fully vindicated their judgment, for it has grown to be the eighth in size of American Universities, with an attendance of nearly four thousand students.

While the general advantages of Evanston are well and widely known, it presents very special conditions favorable to the study of music. The student has his home amid quiet and helpful surroundings, free from the confusion, turmoil, distraction and temptation of a great city. The studious atmosphere of the University, and the moral tone of a superior community, will influence both his work and his character. Instead of the tendency towards bohemianism and loose ideas of life, unfortunately more or less prevalent in artistic circles in large cities, he will come in contact with men of high ideals, worthy motives, and clean lives.

The charter of the University forbids the sale of intoxicating liquors within a radius of four miles, thus eliminating the saloon and its accompanying evils. These considerations are of unusual importance when one bears in mind the emotional and susceptible temperament of the musically gifted.

Evanston's freedom from the impure and smoke-laden air of mercantile and manufacturing centers is a direct

benefit to the general health, particularly to students of the voice.

The larger part of the patronage of a music school is naturally of young women. To attend city schools they must necessarily live in boarding-houses. A considerable portion of their time is spent in traveling to and fro on the street cars. There is no oversight of their conduct. They are free to come and go as they please, and to choose their companions.

The conditions at Evanston offer a marked contrast. The young women are housed in official dormitories in close proximity to their work, and they are surrounded by wholesome religious and social influences.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its charities, and its lively interest in the sociological problems of the day. While all reasonable freedom is allowed in social matters, a certain amount of supervision is exercised to protect the interests of the student life.

Facilities for the study of music have existed in the University since 1873, when the Evanston College for Ladies together with its music department, was absorbed. In 1891 it came under its present management, and in 1895 its growth and the character of work performed necessitated a reorganization on a larger plane. The result is the present complete School of Music, with its Dean and Faculty, housed in its own building. The following chronological table shows the steady gain in attendance:

Year.	Registration.
1891-'92	89
1892-'93	128
1893-'94	129
1894-'95	203
1895-'96	207
1896-'97	218
1897-'98	293
1898-'99	284
1899-'00	297
1900-'01	348
1901-'02	366
1902-'03	466
1903-'04	502
1904-'05	470

The higher literary standards for entrance in the regular courses which went into effect a year ago account for the decrease in attendance during the past year.

The School offers extensive courses in the practical and theoretical study of music, and is designed to fit students for the profession as composers, theorists, artists, teachers, or critics. It also makes provision for the study of music as a part of general culture or as an accomplishment.

There is a tendency on the part of many music students to neglect the essential elements of a general education. To them the study of music in itself is so engrossing and time-absorbing, that the importance of other branches of study is overlooked. In schools where music is taught exclusively this tendency is aggravated, as there is no provision made for other studies, nor any incentive to pursue them. The School of Music has always advised and encouraged supplementary work, and beginning with the year 1902-03, new courses went into effect, some of which added literary studies to the then existing courses in music, while others made room for music when its pursuit was a secondary matter. It is believed that these courses fill a real need and will help to solve the difficulties involved whenever a good general education is desired in addition to the serious study of music. These courses in detail will be found upon pages 15 to 22.

By entering as "Special Students," any desired branches may be pursued.

The School of Music presents its comprehensive and systematic courses of instruction under the guidance of experienced specialists who have enjoyed the best advantages offered by this country and Europe. The scholarly side of musical attainment represented in the theoretical courses is unusually complete and exhaustive. While open to all seeking musical instruction, the school particularly welcomes the earnest, capable, and diligent student, who desires to adequately comprehend and worthily interpret a noble art.

LOCATION.

The City of Evanston is twelve miles north of the business center of Chicago, and adjoins its northern limits.

It is on the shore of Lake Michigan, and is reached by two lines of railway—the Milwaukee division of the Chicago and Northwestern Railway and the Evanston division of the Chicago, Milwaukee and St. Paul Railway.* There is also an electric street railway between the two cities, and the Chicago and Milwaukee Electric Railway now gives transit north from Evanston to Waukegan, about twenty-five miles. The population is about twenty thousand.

BUILDING.

The steady growth and development of the musical department necessitated a special building for its exclusive use. In 1897 *Music Hall* was erected, and it has since been occupied by the School of Music. The building is situated on University Place, between Sherman and Orrington Avenues, immediately to the north of Willard Hall, and one square west of University Campus. It is within easy access of both street railways, and is two blocks east and two blocks north of the "Evanston" railway station. It is substantially built of stone and brick, surmounted with a tile roofing and finished in Georgia pine. The main floor contains the Dean's Office, the Business Office, Reception Room, besides teaching and practice rooms. Additional class-rooms are found on the second floor, together with a well-arranged concert hall, seating three hundred and fifty. The Hall is provided with a large stage, dressing rooms, a grand piano, a two-manual pipe-organ with pedals, and is seated with opera chairs. The basement floor is subdivided into eleven rooms, giving a large class-room for recitations in theory and musical history, and ten more practice rooms. The latter are especially pleasant, being well lighted and heated.

Owing to the necessity for more room, a neighboring dwelling-house has been rented, giving additional practice rooms.

ADVANTAGES.

The advantages of music study in Evanston may be briefly summarized as follows:

*The railway station nearest the School of Music is that announced simply as "Evanston" not "Main Street," "Dempster Street," or "Central Street."

Within the School—

1. A superior corps of Instructors, presenting the most approved European methods, combined with the best ideas of American educators.

2. Choral societies of select voices, affording efficient drill in part-singing, and giving students the opportunity of familiarizing themselves with the standard oratorios, either as listeners or singers.

3. Drill in ensemble playing by means of duos, trios, quartettes, etc., for various combinations of instruments, orchestra practice, and the analysis and study of chamber music and orchestral scores.

4. Improved and practical methods in teaching harmony, counterpoint, and musical form. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that the students live in or near the School, while in large cities the students are dispersed over a great area, making frequent recitations an impossibility.

5. Chamber music concerts and recitals by members of the Faculty, and other artists, presenting the best works of classical and modern masters.

6. In church music the opportunity of becoming familiar with the discipline and routine of the best chorus choirs.

7. Numerous recitals, concerts, lectures, etc., free to students.

8. The opportunity of taking collegiate or academic studies in connection with regular courses, at no extra expense.

Without the School—

1. The opportunity to students of taking one or more studies in any other department of the University at small expense.

2. Healthful and helpful surroundings to the physical, mental, and spiritual life.

3. Residence in a prohibition district, the charter of the University prohibiting the sale of intoxicating beverages within four miles of the seat of the University. This law is enforced, and as a result the community is unusually free from immoral influences.

4. Freedom from the turmoil, distractions and temptations of a commercial city.

5. Accessibility to the artistic attractions found only in large centers of population.

In addition to the advantages enumerated above, many special privileges are offered to students in Evanston, resulting from the fact that there are within one square mile a College of Liberal Arts, three Schools of Theology, a School of Oratory, an Academy, with their libraries and laboratories, eighteen churches, and a large population of intelligent people, of whom the majority are not at all connected with any of the schools. To meet the varied tastes of such a cosmopolitan community a great many public addresses, concerts and entertainments are given in any school year. Many of these are accessible without charge to all who choose to attend them. In recent years the student body has been addressed by President Roosevelt, Secretary of the Treasury Shaw, and noted Congressmen, jurists, members of the clergy, college presidents, platform orators, sociologists, and men of affairs.

To allay any apprehension of parents, it may be said that Northwestern University has arranged with the Evanston Hospital, one of the best in the state, for the care of students seriously ill. Two beds are placed at the service of the University and all the resources of a modern hospital are available for a merely nominal fee. The University ascertains as quickly as possible who may be in need of this special service and confers with the Hospital for the student's admission, notifying his relatives at once of the action taken. The most gratifying success has attended the use of the Hospital by students.

It is probable that equal advantages elsewhere cannot be found at so low a cost.

REQUIREMENTS FOR ADMISSION.

Students entering the School of Music do so either as Regular or Special students. In the former case, they pursue prescribed courses of study, and become candidates for a certificate or diploma. As special students, they pursue such work as they may elect; but, in the case of non-

resident students, it is required that they take sufficient work to keep their time reasonably occupied. In any case, students come under the discipline and general social regulations of the University.

The regular courses are based upon the desirable elements of a complete musical education. They include both the theoretical and the practical aspects of the art, and require a certain degree of advancement in general education. It becomes increasingly necessary that a musician be other than a mere performer; that he have intelligent conception of the material of music, a firm grasp of fundamental artistic principles, and a well-developed and discriminating taste. This broad musicianship is as necessary for the cultured amateur as for the intending professional, and all students giving the larger proportion of their time to music are strongly urged to take the full work.

The theoretical studies in the full work move in solid year courses, and to pursue them advantageously it is advisable that they be entered upon at the beginning of the year. Every year there are students who develop an unexpected musical capacity, and who later regret, upon more fully understanding the situation, that they did not enter at once in the regular course. One of two things is the result—either they attempt to overtake the theoretical classes, which entails added expense and hard work and is rarely satisfactory in the end, or they await the formation of the new classes the following season, thereby losing the entire year. If in doubt, it is far better to enter the regular course at once and to drop the theoretical studies later, if it is found advisable.

For the course in Applied Music moderate attainments, representing on an average one year's systematic training in singing, and two or three years' in instrumental music, are necessary to enter to advantage.

Students of more advanced capacity will be admitted to the second year, provided they can pass the following examination:

For Piano or Organ Students:

To play all major and minor scales readily, and with reasonable facility.

To be able to identify all keys, either from the printed page or from the keyboard.

To sing at sight music of moderate difficulty.

To play at sight hymns and pieces of the difficulty of a sonatina.

To perform in a satisfactory manner, both technically and interpretatively, two Little Preludes or Two-voiced Inventions of Bach, a Sonata by Hadyn, Mozart or Beethoven, a Nocturne by Chopin or Field.

For Violin Students:

To have a ready theoretical knowledge of all major and minor keys and scales.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play the studies of Kreutzer (omitting Nos. 1 and 12 and the last ten etudes in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

For Vocal Students:

To have a theoretical knowledge of all major and minor keys and scales.

To sing vocalises involving scales and arpeggios with good intonation and pure tone.

To sing at sight melodies of moderate difficulty.

To sing a song in a satisfactory manner, as regards intonation, tone, time and interpretation.

To enter the third year work, the performing and sight-reading requirements will be correspondingly advanced, and the student must be able to pass an examination upon Chadwick's Harmony or its equivalent, and Parry's Evolution of Music or its equivalent.

COURSES.

The following courses are offered:

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Theory and History of Music, leading to the Degree of Bachelor of Music.
III. Post Graduate Course.
IV. Literary Musical Course.

I. COURSE IN APPLIED MUSIC.

This course includes the practical study of piano, organ, violin or voice, with the addition of certain other subjects specified below. Candidates of decided ability can complete the course in four years, and it is designed to equip them for professional work. Candidates, who, upon entrance or at any subsequent period, can prove their ability to matriculate in the College of Liberal Arts, will be given the Diploma of the University conferring the degree of Graduate in Music upon satisfactory completion of the course. Opportunity is given in the Academy of the University, without extra expense, to make up any reasonable deficiency in College entrance requirements. Matriculation once effected permits the candidate to pursue each year one College subject during the music course without extra fee. Candidates registering for such subjects, however, will not be permitted to drop their work except at the end of a semester.

Candidates not desiring or unable to complete the studies necessary for matriculation in the College of Liberal Arts, may confine their work to the purely musical studies scheduled below, and upon satisfactory completion of the same will be granted the School of Music Diploma of Musical Proficiency. Such students may carry one literary study in the Academy during the course without extra fee.

A suitable certificate will also be given at the end of the second year of the course, which is rather more than the equivalent of the so-called "Teachers' Certificate" of many schools of music. An additional requirement for the certificate is the performance of a program as outlined on page 22 under the heading "Certificate of Performance."

All candidates are required to pursue their work according to the following:

SCHEDULE OF STUDIES.

First Year.

Introductory Harmony A.
Introductory Form and Analysis B.
Duet Playing and Sight-Reading.
Sight-Reading (vocal) C.
Applied Music.
(College or Academy Study.)

Second Year.

Harmony (Chadwick) D.
Form and Analysis E.
History of Music F.
Ensemble and Accompaniment.
Sight-Reading (vocal) G.
Applied Music.
(College or Academy Study.)

Third Year.

Counterpoint (Bridge) H.
Harmony (Chadwick continued) I.
Composition, Homophonic Forms J.
Ensemble and Accompaniment.
History of Music (lectures) K.
Analysis L.
Applied Music.
(College or Academy Study.)

Fourth Year.

Counterpoint M.
Canon and Fugue N.
Composition, Sonata Form, O.
Analysis P.
Ensemble, Chamber Music.
Score Reading.
Applied Music.
(College or Academy Study.)

NOTE.—By "applied music" is meant the study of piano, organ, violin or voice, to which, in the case of instrumentalists, two lessons per week are given, and four hours per day are spent in preparation. Voice students may substitute piano playing of medium grade and choir and choral practice (Evanston Musical Club) for Instrumental Sight-reading, Ensemble Playing and Reading from Score. The amount of vocal practice will be decided by the instructor. Ordinarily organ students divide their time between the organ and the piano. If they are sufficiently advanced technically and in Sight-reading ability, the piano requirements may be waived, in which case one lesson per week is given upon the organ, and a special tuition rate given (see page 35). In the case of

students of stringed instruments, orchestra practice is considered an equivalent for ensemble playing.

For details and recitation hours of Classes A to P, see Schedule of Theoretical Classes, page 18.

In addition, candidates must satisfactorily perform programs conforming to the following requirements:

For Piano Students:

A concerto of advanced difficulty.
One of the later Beethoven sonatas.
A prelude and fugue (five-voiced) from Bach's Well-tempered Clavichord.
Two Chopin etudes.
Selections from the more important works of Schumann and Brahms.

For Organ Students:

One of the great preludes and fugues of Bach.
A sonata of Guilmant or Rheinberger.
Selections from the works of Thiele, Widor, Merkel or Franck.

For Violin Students:

A Bach sonata.
A concerto of advanced difficulty.
A modern sontata for piano and violin.
Selections from the more important works of Vieuxtemps and Wieniawski.

For Vocal Students:

An operatic aria.
An aria from Handel's Messiah or Haydn's Creation.
An aria from a modern oratorio.
Group of songs from Brahms, Jensen, Schumann, Schubert, or Franz.

II. COURSE IN THEORY AND HISTORY OF MUSIC.

This course is intended for composers and theorists. If the candidate be not fairly experienced at the keyboard, nor familiar with all the major and minor keys together with the simpler harmonies therein, he will be obliged to take the Introductory studies before entering the First Year—the latter corresponding to the freshman year in the College of Liberal Arts.

As in Course I, the candidate will be obliged to prove his ability to matriculate in the College of Liberal Arts before

receiving his degree, and in addition must pursue General Physics for one year.

The course requires four years' work and leads to the degree of Bachelor of Music, and the candidate at the close of the required studies must compose a work of considerable length for chorus and orchestra, introducing solos and a tonal fugue in at least four parts. This work must be satisfactory to the faculty in both its technical and artistic aspects.

Upon the satisfactory completion of three years of this course, a certificate will be issued by the University authorities.

Schedule of Theoretical Classes.

With the exception of the Introductory Year, the following studies are elective in the College of Liberal Arts, and receive the indicated credit:

Introductory Year.

A—*Introductory Harmony.* 2 hours.

Mondays, Wednesdays, 3.

Professor LUTKIN, Mr. DODGE.

First Semester.

Scale and Melody Writing, Ear Training, Dictation, Intervals and Two-part Writing.

Second Semester.

Triads, Inversions, Chord Connection in Three and Four Parts, Cadences, Near Modulations, Dominant Sept Chord.

B—*Introductory Form and Analysis.* 2 hours.

Tuesdays, Thursdays, 3.

Professor LUTKIN, Mr. DODGE.

First Semester.

Construction of the Period, Chord Reading, Small Two-part Primary Forms, Ear Training in Cadences and Modulation.

Second Semester.

Three-part Primary Forms, Chord Reading, Theme and Variations, March, Minuett and Scherzo, The Rondo.

C—*Sight Reading (vocal).* 1 hour.

Mondays, Thursdays, 4:15.

Mr. COZINE.

First Year.

D—*Harmony.* 2 hours.

Mondays, Thursdays, 11.

Professor LUTKIN.

First Semester.

Chadwick's Harmony, to Chap. 25.

Second Semester.

Chadwick's Harmony, from Chap. 25 to end.

E—*Form and Analysis.* 1 hour.

Wednesdays, 11.

Professor LUTKIN.

First Semester.

Bach's Inventions. Song Forms (principally Mendelssohn and Chopin).

Second Semester.

Preludes and Fugues (Bach's Well-tempered Clavichord). Sonatas (Mozart, Haydn and Beethoven).

F—*History of Music.* 2 hours.

Mondays, Thursdays, 2.

Mr. GARWOOD.

First Semester.

Primitive Music, The Greek Music System, Early Ecclesiastical Styles. Polyphonic music of the Middle Ages, History of Notation.

Development of the Oratorio.

Development of the Opera, the Camerata; Caccini, Lully, Purcell; Comparison of Opera of Italy, France and Germany.

Text-book, Lessons in Musical History, by Fillmore. Supplemented by Lectures.

Second Semester.

Biographical Work, including required reading covering the classic and modern periods, and an essay on an assigned subject from each member of the class.

Text-book, Evolution of the Art of Music, by Parry.

Lectures on Wagner's Nibelungen Tetralogy, including the Rheingold, Walkyrie, Siegfried and Götterdämmerung.

G—*Sight Reading and Choral Practice.* 1 hour.

Mondays, Thursdays, 4:45.

Mr. COZINE.

Second Year.

H—*Counterpoint.* 2 hours.
Tuesdays, Fridays, 11.
Professor LUTKIN.

First Semester.
Counterpoint in the various species in two and three parts.

Second Semester.
Counterpoint in three and four parts.

I—*Harmonization of Chorales.* 1 hour.
Mondays, 2.
Professor LUTKIN.

J—*Composition, Homophonic Forms.* 1 hour.
Tuesdays, 2.
Professor LUTKIN.

*K—*Advanced History of Music.* 1 hour.

L—*Analysis.* 1 hour.
Wednesdays, 2.
Professor LUTKIN.

Third Year.

M—*Counterpoint.* 1 hour.
Wednesdays, 10.
Professor LUTKIN.

First Semester.
Counterpoint in five or more parts.

Second Semester.
Double and Triple Counterpoint.

N—*Canon and Fugue.* 1 hour.
Tuesdays, 10.
Professor LUTKIN.

First Semester.
Canons in various intervals. Two part Fugues.

Second Semester.
Three and four part Fugues.

*This course will be omitted in 1905-'06.

O—*Composition, Sonata Form.* 1 hour.
Mondays, 10.

P—*Analysis.* 1 hour.
Thursdays, 10.

Professor LUTKIN.

First Semester.

Bach's Preludes and Fugues. Beethoven's Sonatas.

Second Semester.

Chamber Music, Oratorios, Symphonies and Orchestral Music from full score.

Fourth Year.

Q—*Double and Triple Fugues.* 1 hour.

R—*Free Composition.*

S—*Instrumentation.*

Professor OLDBERG. Hours to be arranged.

III. POST-GRADUATE COURSE.

This course gives further opportunity to performers for pursuing their studies either in preparation for artistic concert performance or to extend their knowledge of the classical literature of applied music. To composers it offers valuable experience in the larger forms, such as cantatas, oratorios, chamber music, symphonies, etc. In its broadest sense music presents an almost limitless field for study, and graduates can enter this course most profitably.

IV. LITERARY MUSICAL COURSE.

This course is intended for students of high school age, and includes the more essential subjects necessary for general culture, and permits the study of music for two hours daily. It consists of the four-year course in the Academy of Northwestern University, in which the study of Music is substituted for one-fourth of the required work. The studies include Latin, Physiography, Algebra, English, Grecian and Roman History, Greek, Biology, Plane Geometry, Physics, German and French. Music is to be con-

tinuously and satisfactorily pursued during the entire course, two lessons per week to be taken, and at least two hours per day devoted to its study. The student will come under the jurisdiction of the Academy, and will receive its diploma upon passing the necessary examinations. For particulars, other than musical, see circular of the Academy of Northwestern University.

Students in this course pay the full Academy tuition fee of $60.00 per annum. They will pay for their music tuition according to the "Special Student Fees" on page 35 of this catalogue, minus a rebate of $20.00 per annum.

CERTIFICATE OF PERFORMANCE.

To students who have studied at least two years in the school and can creditably perform a program in their specialty, a Certificate of Performance, stating the degree of proficiency, will be given. To Piano students the minimum requirements are as follows:

Beethoven, a complete sonata.
Bach, a fugue or three-voiced invention.
Mendelssohn, Schumann and Chopin, characteristic pieces of average difficulty.
Two selections from more modern composers.

To Organ Students:

Bach, prelude and fugue.
Mendelssohn, sonata complete.
Two groups of pieces drawn from the modern English and French schools.

To Violin Students:

A sonata for piano and violin from Haydn, Mozart, or Beethoven.
One of the easier Viotti Concertos.
Two groups of solo pieces of average difficulty.

To Vocal Students:

An oratorio aria.
A group of songs from the classic composers.
A group of songs from modern composers.

METHODS OF INSTRUCTION.

Attention is called to the fact that instruction in instrumental and vocal music is based upon private lessons, and

not upon the so-called "conservatory" or "class" system. Artistic results are entirely dependent upon a close adaptation to the individual needs of the pupil, and cannot be satisfactorily accomplished in classes. No two students have the same mental, physical, or artistic capacity, and their individual capabilities can be neither properly nor fully developed without painstaking personal attention. The only real advantages of the class system—those of emulation and observation—are fully provided for by the system of weekly solo classes. The general plan for instruction in the various branches is as follows:

Piano—A systematically developed technical foundation is the first requisite in modern piano-forte playing. This is accomplished by a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. In the regular course, Bach and Czerny are the principal aids to technical advancement. Provision is made for the use of the Practice Clavier where it may be considered advantageous for physical development or disciplinary reasons. For musical purposes, the works of Mozart, Haydn, Beethoven, Schumann, Schubert and Chopin are chiefly used, with occasional selections from modern writers. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the more difficult compositions of the classical and modern composers are studied. Great attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and the individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone result in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performance of the same.

Organ—A certain facility at the piano and in sight-reading is necessary before the course can be entered. Stainer's Organ Primer, with special pedal studies and hymn-tune playing, comprise the preparatory work. Also information of the structure of the organ, and of its characteristics as a musical instrument. Rink's Organ School, Buck's Studies in Phrasing, and the works of Bach, Mendelssohn, Merkel, Guilmant, etc., compose the groundwork of study. A good organ touch (comprising legato and staccato playing, with their modifications), steadiness and smoothness of style, together with taste in registration, are the objective aims. Transposition, modulation, improvisation, and

accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The Complete Course prepares for effective public performance in both the strict and free styles through the study of the greater works of Bach, and the more difficult compositions of the modern German and French schools. The principles of artistic registration are thoroughly mastered, and dignity of style and conception is cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The School is provided with a two-manual pipe organ, a three-manual vocalion and a pedal-piano for the use of students.

Voice Culture—The course of instruction is based on the Italian school for training the voice. The correct placing of the voice so that the pupil produces the tones throughout all the registers with ease and with a firm, even quality, is the foundation of the *bel canto* of the Italians.

The Course includes studies in sustained singing and in agility; explanations of the mechanism of the voice as far as is necessary; correct breathing; correct position in singing; chest development. During the time of *voice placing*, special attention is paid to the peculiar needs of each individual, with exercises and studies carefully selected according to the requirements of each voice.

The study of interpretation of songs and ballads chosen from the German, French, Italian, English and American schools. Particular stress is laid on rhythm, enunciation and phrasing. This is followed by more difficult work in vocal technique, in sustained singing, and in *coloratura*.

Study of the classic song-literature of all schools, especially the German *Lieder*, and of our own American song-writers. The beginning of the oratorio, the study of *recitative*, and the *aria* from the easier works.

Then follows the study of the songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, and Foote. The Opera: Gluck, Mozart, Rossini, Donizetti, Verdi, Von Weber, Wagner. The Oratorio: Bach, Handel, Haydn, Mendelssohn, Sullivan, Parker. The strictest requirements in interpretation to fit the student for the concert stage and the oratorio.

Violin—In the elementary work, particular attention is paid to the manner of holding the violin and the bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student conceives and can play all the harmonies of our musical system so far as they are outlined in the studies used.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all posi-

tions is presupposed. Throughout this course the student is kept hard at his instrument, progress depending largely upon the amount of time devoted to practice. Kreutzer, Rode, Rovelli and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of grand musical conceptions are the aims of this course.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Violoncello—Elementary: The 'Cello Schools of Dotzauer and Schroeder, together with studies and exercises from the same masters. Then follows etudes of Dotzauer, Greutzmacher, and Franchomme, Romberg Duos, and the easier concertos of Goltermann. For the more advanced students the Bach sonatas, etudes of Dupont, and the concertos of Romberg, Volkmann, Davidoff, and Molique.

Harmony—The old system of studying harmony by means of figured basses has been in a large part abandoned. While it may perhaps meet the needs of specially gifted students, the fact remains that the system is mechanical. One may become very expert in working out its problems without grasping the real principles of harmonic progression, and be totally unable to harmonize a simple hymn-tune correctly. The most important results of the proper study of Harmony are the following: the ability to recognize both by hearing and by sight, chords and chord progressions, thus identifying keys and modulations; the ability to modulate at the keyboard or on paper; the ability to harmonize melodies. Figured Bass meets only the first of these satisfactorily, as the practical application of modulations and harmonization comes after harmony is completed.

The system used in the school seeks to develop the musical intuitions of the student and to deduce theory from practice, rather than the reverse. Special emphasis is placed upon the fundamental principles of harmonic selection, and to cultivate a readiness in harmonizing melodies and in modulating. The result is that the student soon has something tangible for his pains, and does not wait until finishing the text-book before he can turn his knowledge to practical account.

Musical Form and Analysis—This course includes the resolving of musical compositions into their component parts and classifying them in a systematic manner. It is divided into three general groups—the early contrapuntal syle and the more modern homophonic and sonata forms. Bach is naturally the model for the earlier style, while Mendelssohn, Chopin and Schumann offer the best examples of non-developed forms. Beethoven and Brahms are most largely drawn upon for modern polyphony and development. This course is invaluable to true musicianship, as it develops the critical faculty and taste more than any other one study. It cannot, however, be entered advantageously without the complementary studies of harmony and counterpoint.

Counterpoint, Canon and Fugue—The study of the strict forms is emphasized as a drill-work into intellectual activity, and as an end in itself. It represents the scholarly side of musical attainment, and its study is essential to every earnest student. The difficulties are well systematized, much practical work being done at the blackboard.

Composition—The inclination to original work is strongly encouarged, and when mechanical outlines and methods have been well mastered, originality, tempered with good judgment, is fostered. Through criticism, suggestion, and the study of the great masters, a facility of expression and a well-balanced taste are engendered. A particularly congenial field will be found for creative effort, as several of the Faculty are composers of ability, and are actively engaged in producing work of the higher grade.

History of Music—This course covers two years, and the textbook work is copiously supplemented by lectures and illustrations. The evolution of the art is followed from its infancy until its subdivisions become so numerous and important that each branch must be studied by itself. While the course in Analysis covers in a comprehensive way the development of instrumental music, so the course in History of Music follows the growth of the oratorio and the opera.

The biographical work required at the end of the second semester is made possible by a judiciously selected library, to which valuable accessions are made every year. This library is a section of the Orrington Lunt Library of the University, and is placed in Music Hall for the use of the students during the school year.

In addition to literary work, the school also possesses a large collection of music for ensemble work, including piano-forte duetts, trios and quartettes for piano and strings, arrangements of standard overtures and symphonies for piano and strings, as well as many orchestral full scores and parts of symphonies, oratorios and overtures and concertos. A well-selected library of part songs is also available for the use of the sight-reading and choral classes.

DIPLOMAS AND CERTIFICATES.

Upon recommendation of the faculty, Diplomas will be given to students completing Courses I. or II., and Certificates to those completing the second year of Course I. and the third year of Course II.

Certificates of Performance will also be granted on the conditions mentioned under that heading on page 22.

The fee for the Diploma is $10.00, and for the Certificate $5.00.

STRING QUARTETTE.

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past eleven years it has presented, with the assistance of various members of the Faculty, a large number of important works by the great masters. A list of these is given in the appendix, and will be found to contain not only many standard examples of chamber music, but a number of interesting works rarely performed in this country. Chamber music is conceded to be the most perfect expression of instrumental music, and students can gain much benefit by attending the rehearsals and concerts given by this organization.

ENSEMBLE AND ORCHESTRA PRACTICE.

The practice of concerted music is one of the most useful experiences in the development of a musician. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm, for quick adjustment to the artistic needs in the proper interpretation of a composition. Finer musical susceptibilities are awakened, and esthetic comprehension is broadened. To students who are backward in sight-reading this practice is invaluable. Piano students have the opportunity of work with various combinations of stringed instruments, and violin students are first put at duet playing, and later at trio, quartette, and orchestra practice. Amateur orchestral players outside of the school of at least fair ability are admitted to the students' orchestra at the discretion of the Director.

MUSIC PEDAGOGY.

During the last term of each year a series of lectures, more especially intended for the graduating class, is given by the Director of the Preparatory Department. These lectures are designed to give young teachers an orderly survey of the materials of music education with special reference to piano playing from the smallest beginnings to an advanced stage of attainment.

The class examines a great amount of the easiest piano literature, and prominence is given to certain guiding principles that determine what to use, when to use it, and how to use it, and why to use it at all. Table work and finger plays in the form of games for the purely physical and gymnastic development of the child are discussed. Careful attention is given to the modern processes of teaching intervals, tune, rhythm, notation, keys and signatures, all as a part of music conception, by means of exercises in dictation and ear training. Scale playing, broken chords, arpeggio in elementary forms, various touches, etc., are taken up in connection with Sonatina literature—particularly of Kuhlau and Schytte. The Heller etudes and the Schytte etudes are especially studied with reference to imparting sound pianistic technic, good style and rational interpretation. One lecture is devoted to Bach, and an outline of progressive Bach study is given. The later lectures cover the scanty number of easier compositions by the greatest masters, and the large amount of good literature from such composers as Field, Gade, Grieg, Schutt, Godard, Moszkowski and Tschaikowski, with consideration of their value as a preparation for the study of the greater masterpieces.

STUDENTS' RECITALS AND SOLO CLASSES.

Frequent recitals are given by the students to accustom them to public appearance, and as an incentive to diligent application. At the close of the year a series of individual recitals is given by advanced students. As a preparation for these performances, weekly solo classes are held, at which all students must appear. These classes have proven

of much value to those who are troubled with nervousness or timidity in performing before others. The meetings are of an informal character, and the student receives the benefit of a wider range of work than he alone is able to cover, and his ambition is kindled by observing the work accomplished by others.

CHORAL WORK AND SIGHT-READING CLASSES.

The Sight-reading and Choral Classes of the University are conducted in an especially interesting manner by an expert in these branches. The first year is largely taken up with elementary work in notation, drill in interval-singing, time exercises, etc. With the second year's work begins the study of hymns, anthems, part-songs, oratorio choruses, cantatas, etc. The experience gained in these classes is of greatest practical value to all music students and particularly to singers, for the inability to read music readily is frequently a bar to securing good positions by candidates otherwise well qualified.

The University Glee Club and the University Band are under the supervision of the School of Music, and offer valuable opportunities for training to the young men of the University.

CHORAL SOCIETY.

The Evanston Musical Club is a choral society, composed of students and local residents, of which the Dean of the School of Music is Director. Its purpose is to give oratorios, cantatas, and part-songs in the best possible manner. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Theodore Thomas Orchestra, it is placed in position to present a class of works which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works which have been stamped as successes at the great English musical festivals. A year ago Elgar's "Caractacus," a work of great difficulty but of corresponding effectiveness, was performed for the second time in

America. This year the same composer's "King Olaf" was given for the first time in the West. Dvorak's "Stabat Mater," a singularly beautiful work, but which is rarely performed, was also given this season with the co-operation of the noted English contralto, Miss Muriel Foster.

One of the interesting events of the past year was the trip of the Evanston and the Ravenswood Musical Clubs to the St. Louis Exposition in July, where they participated in the choral contest. Both these clubs were under the musical direction of the Dean of the School of Music. Although neither club was able to take its full membership, or a select portion of such membership, they both succeeded in winning prizes in their respective classes, the Evanston Musical Club gaining the second prize of $3,500 in the first grade, and the Ravenswood Musical Club gaining the third prize of $1,000 in the second grade. The combined clubs gave a performance of Elgar's "Caractacus" with the Exposition Orchestra of eighty players in Festival Hall.

The conditions of membership are a voice of fair effectiveness, a correct ear, some knowledge of musical notation, and regularity in attendance. A small fee is charged University students. The chorus numbers one hundred and fifty, and a full orchestra of professionals assists at all but the part-song concerts. Handel's Messiah is given each year before the Christmas holidays, followed by two other concerts later in the season. All students in the regular courses are required to attend these concerts. The following prominent artists have appeared at its concerts:

Sopranos, Lillian Blauvelt, Helen Buckley, Genevieve Clark Wilson, Corinne Moore Lawson, Minnie Fish Griffin, Alice Verlet, Jennie Osborn, Lillian French Read; Contraltos, Muriel Foster, Sue Harrington Furbeck, Mabelle Crawford, Eleanor Kirkham; Tenors, George Hamlin, Glenn Hall, Holmes Cowper, E. C. Towne; Bassos, Charles W. Clark, Joseph Baernstein, Arthur Van Ewyk, George Ellsworth Holmes, William Howland; Violinists, Henri Marteau, Max Bendix, Leonora Jackson; 'Cellists, Bruno Steindel, Leon Stern; Organist, Frederick Archer.

The following important works have been given, several of which have received their first performance in the West at the hands of the Club:

Handel	"Messiah" (12 times).
Mendelssohn	"Elijah" (3 times).
	"Hymn of Praise."
Haydn	"Creation" (twice).
Rossini	"Stabat Mater."
Verdi	"Requiem Mass" (twice).
Coleridge-Taylor	"Hiawatha's Wedding Feast" (twice).
	"Departure of Hiawatha."
	"Death of Minnehaha."
Brahms	"Song of Destiny."
Dvorak	"Te Deum" in G.
	"Stabat Mater."
Sullivan	"Prodigal Son."
	"Golden Legend" (twice).
Cowen	"Saint John's Eve" (3 times).
Elgar	"Caractacus" (twice).
	"King Olaf."

CONCERT ADVANTAGES.

While the primary function of a school of music is to give the best possible technical and artistic instruction, its duty is but half performed if frequent opportunities be not given for hearing the best music. These should include the standard symphonies and oratorios, the most notable works in chamber music, as well as the more usual compositions for piano, violin, 'cello, organ and voice. In this regard the Northwestern University School of Music offers almost unprecedented advantages. In the way of orchestral concerts, one of the very finest organizations in the world, founded by the famed Theodore Thomas, gives a series of twenty-two concerts under Frederick Stock, the successor of Theodore Thomas. These concerts are given in Orchestra Hall, a building erected especially for the purpose at an outlay of three-quarters of a million dollars. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything that has been written. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the stu-

dents, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended.

Besides the concerts already mentioned by the Evanston Musical Club, the Apollo Musical Club of Chicago gives three oratorio performances each year, with the best available solo talent.

In chamber music, the University String Quartette, assisted by various members of the Faculty, produces annually a number of important works in this much neglected and little appreciated field.

As to individual concerts, a season never passes without numerous opportunities of hearing the very greatest singers, pianists and violinists now upon the concert stage.

ARTISTS' SERIES.

Three years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations. An "incidental fee" of fifty cents per term, which is charged each student registering in the School, gives admission to this valuable series of concerts. The visiting attractions the past year were the celebrated Kneisel Quartette of Boston, Muriel Foster, the renowned English contralto, the Pittsburg Orchestra under Emil Paur, and the Arnold Dolemetsch Company in a program of old-time music performed upon the instruments for which it was written, such as the lute, virginals, harpsichord, viol d'amore, etc. It is hoped to arrange an equally attractive series for the coming year.

PHYSICAL CULTURE.

Students of the School of Music are permitted to enter the Gymnasium Classes of the College of Liberal Arts. Classes meet in four sections, on Tuesdays, Wednesdays, Thursdays and Fridays at 2, 3, 4 and 5 o'clock. Dumbbell, Indian-club and other gymnastic exercises are taken under competent instructors, and careful physical examinations are made.

FREE TUITION.

Free, or partially free tuition may be granted in exceptional cases to students of limited means and decided talent, by the Standing Committee of the School of Music upon recommendation of the Faculty. This assistance is practically confined to students of the School who shall have already amply demonstrated their ability and worthiness, and the opportunities for such assistance are few.

Students desiring to keep their expenses as low as possible find opportunities of giving instruction or doing light manual labor in exchange for board and room. Evanston is peculiarly favorable for opportunities of self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been members of the University.

Common tasks performed by students are the care of lawns and furnaces, bookkeeping, various forms of clerical work, stenography, serving as salesmen in the stores in Evanston or Chicago, canvassing, etc., etc.

There is little clerical work in the University offices or in the stores of Evanston that is available for young women, unless they can give their full time to it. The main reliance of young women needing to earn their way is in the lighter domestic service of Evanston homes. Such students are not regarded as kitchen servants, but are treated with consideration and given the time necessary for class-work and for study. Some young women performing this kind of service find their relations so agreeable that they spend several years in the same home. It is essential that the young woman have experience in house-work. During the past year five times as many young women could have been given domestic service as desired to accept such labor.

FREE ADVANTAGES.

The classes in Sight-reading, the Chamber Music and Faculty Concerts (excepting the Artists' Series, mentioned elsewhere), numerous recitals, and lectures in the School of Music and other departments of the University, are free to the students of the School of Music.

POSITIONS.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of his securing a good position.

FEES AND EXPENSES.

Tuition fees in the regular course which follow are arranged upon a different basis than that which as formerly prevailed. In Course I. a "Term Fee" is charged, which covers the expense of all the required or optional studies except private lessons in vocal or instrumental music, special prices being made for the latter. It will be noted that the extra charge for instrumental sight-reading or ensemble is abolished.

This Term Fee covers the entire expense for tuition in Course II.

Matriculation Fee—A matriculation fee of five dollars is charged on entering the regular courses or theoretical classes. It is paid but once.

Incidental Fee—A fee of fifty cents per term is charged each student entering the School. This fee covers admission to the Artists' Series of concerts.

All students in the regular courses are charged fifty cents additional in the second, third and fourth terms, which sum entitles them to a reserved seat ticket for the concerts of the Evanston Musical Club. Students who are members of the Club are exempt from this charge.

The school year is divided into two semesters of eighteen weeks each, the semesters being subdivided into two terms of nine weeks each, thus making four terms of nine weeks each in the school year.

Regular Course Fees.

Course No. I. Term Fee, which includes classes in Harmony, Musical History, Analysis, Counterpoint,

Vocal and Instrumental Sight-Reading, Ensemble and Literary Studies	$20.00
Course No. II. Term Fee	20.00
Course No. III. According to Special Student Fees.	
Course No. IV. See page 21.	

Additional fees for private lessons in vocal or instrumental music for students in Course No. I (including two half-hour lessons per week):

	Term of Nine Weeks.
Professor P. C. Lutkin (Piano or Organ)	$35.00
Professor P. C. Lutkin (Special Organ Rate—see page 16	20.00
Professor H. E. Knapp (Violin)	25.00
Professor Arne Oldberg (Piano)	30.00
Victor Garwood (Piano)	30.00
Karleton Hackett (Voice)	40.00
W. H. Knapp (Voice)	20.00
Lillian French Read (Voice)	30.00
Margaret Cameron (Piano)	20.00

Special Student Fees.

Private Lessons, per Term of Nine Weeks.

	Two half-hour lessons per week.	One half-hour lesson per week.
Professor P. C. Lutkin (Piano or Organ)	$45.00	$25.00
Karleton Hackett (Voice)	54.00	30.00
Professor Arne Oldberg (Piano)	40.00	22.00
Victor Garwood (Piano)	40.00	22.00
Professor H. E. Knapp (Violin)	31.50	17.00
W. H. Knapp (Voice)	27.00	15.00
Lillian French Read (Voice)	40.00	22.00
Day Williams (Violoncello)	27.00	15.00
Margaret Cameron (Piano)	27.00	15.00
Elizabeth Raymond Woodward (Piano)	22.50	12.00
Nina S. Knapp (Piano)	20.00	11.00
L. N. Dodge (Piano or Theory)	20.00	11.00
Bertha A. Beeman (Voice)	20.00	11.00
L. R. Blackman (Violin), per term	18.00	10.00
C. J. King (Clarinet), per term	18.00	10.00
Chas. S. Horn (Cornet), per term	18.00	10.00

Class Lessons.

	Per Term.
Full Theoretical Course	$20.00
Partial Course	11.00

Advanced History, K	5.00
Pedagogy (free to graduating class in Diploma Course)	5.00
Vocal Sight-Reading Class (to students taking no other work)	1.50

Piano Practice.

1 hour daily, per term	$ 3.00
2 hours daily, per term	5.50
3 hours daily, per term	8.00
4 hours daily, per term	10.00

Organ Practice.

Each hour of daily practice, including blowing, per term	$10.00
Pedal Piano, each hour of daily practice, per term	5.00

NOTE.—A discount of twenty-five per cent. is allowed to the immediate members of a minister's family for private lessons. It is not allowed for class instruction or practice.

Tuition is payable strictly in advance at the University office, 518 Davis street. Checks may be drawn payable to Northwestern University.

Private lessons falling upon legal holidays are made up only at the convenience of teacher. No deductions will be made to pupils for absence from lessons due to occasional illness or other causes. In cases of protracted illness, when due notice is given, private lessons missed will be transferred to a subsequent term, or the loss divided with the student. No rebates are allowed for class lessons.

PREPARATORY DEPARTMENT.

A Preparatory Department is maintained by the School where excellent instruction may be obtained in piano, organ, voice, or theory. Instruction is given for the most part by graduates and undergraduates of the school, classified respectively as Assistant Instructors and Student Instructors. The terms coincide with those of the regular school, being nine weeks in length. Tuition rates are from $10.00 to $15.00 per term of 18 half-hour lessons.

For particulars see special circular.

AFFILIATED AND ACCREDITED SCHOOLS.

The preparatory school of the University known as the Grand Prairie Seminary, located at Onarga, Illinois, has

an excellent music department, at which part of the regular courses of the School of Music may be pursued. For particulars, address Professor Henry Hoag Frost, President, Onarga, Ill.

The Ravenswood Conservatory, 604 Wilson Avenue, Ravenswood, Chicago, is an accredited school whose courses prepare for the second year of the regular course. For particulars, address Charles J. Haake, Director.

PIANOS.

The Mason & Hamlin piano is used in the School of Music for teaching and practice purposes, and for all concerts and recitals, having been selected for its artistic tonal qualities, its durability and its mechanical excellence. The School uses thirty-four instruments of this make, in grands and uprights.

BOARD IN EVANSTON.

Board—In clubs, $2.00 to $3.00 per week. Room rent in town, 75 cents to $1.50 per week for each occupant. Board with room in families, $4.00 to $7.00.

The choice of rooms and boarding places is subject to the approval of the Dean, which should be obtained before contracts are made.

Willard Hall, the official home of the University for women, is situated immediately to the south of Music Hall. For the purpose of giving it the safeguards of a well-ordered home, and of bringing those residing in it as far as possible under family influence, the authorities of the University have committed the immediate oversight of it to a Dean of Women, who lives at the Hall, associates with the residents, and acts toward them at all times as a friend and adviser. It is intended that the Dean shall always be a woman of high character and attainments, who can give suggestions to the young women as to their general culture, advise them in social matters, and give them, in special cases, such counsel as circumstances may require.

For young women who cannot meet the expense incident to living at Willard Hall, provision is made at Pearsons Hall, which was formerly known as the College Cottage, and Chapin Hall, the gift of Dr. D. K. Pearsons. These

are in charge of an association of ladies, incorporated as The Women's Educational Aid Association, whose duty is to canvass the claims of all applicants for admission, and to have a friendly supervision over them while members of either dormitory family. The ordinary work of these dormitories is done by the young women, under the direction of a competent Matron. In this way the expenses of living are materially reduced.

All women students, wherever they reside, are expected to conform to the general regulations prescribed for the conduct of those living at Willard Hall.

NOTE.—For further information respecting Willard Hall, letters of inquiry should be addressed to Dean of Women, Willard Hall, Evanston, Ill.; and for information respecting either Pearsons Hall, or Chapin Hall, letters should be addressed to Mrs. M. L. Terry, President of the Women's Educational Aid Association, Evanston, Ill.

Students living in Willard Hall pay according to the desirability of the room, from $126.00 to $117.00 each semester of half-year. Students in either Pearsons Hall or Chapin Hall pay for room and board $55.00 each semester, payment to be made in quarterly installments at the beginning and at the middle of each semester. These figures include a furnished room, light, fuel, and the washing of twelve plain pieces. The occupants of the rooms furnish their own bed-clothing, pillows, and towels. No deduction is made for absence in any part of the term, except in cases of protracted illness. The University does not undertake to provide dormitories for the young men, but they can obtain board and lodging in private families at reasonable rates. Clubs are also formed, in which the cost of board is reduced to a minimum.

It is usually necessary to make application for admission to Pearsons or Chapin Hall some months in advance, as accommodations there are in great demand.

A list of boarding places is kept at the office of the School, and every assistance is rendered to locate students in satisfactory quarters.

Young women students are not permitted to room in the same houses in which young men students reside.

RULES AND GENERAL INFORMATION.

Students are required to register in the office of the School of Music at the beginning of each term, before taking lessons.

Students may enter at any time for the unexpired portion of a term, otherwise registration can only be made for a full term.

Students are expected to conform to the rules of the School and of the University. Young women students are expected to conform to the regulations of Willard Hall, whether they reside there or elsewhere.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students completing at least one year's work satisfactorily are entitled to a statement indicating the fact.

Students cannot appear in public performances without consent of the Dean.

Students cannot continue in the theoretical courses without passing the term examinations.

Unsatisfactory work, bad conduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Unless specially excused, students are required to attend such classes as they may be assigned to by the Dean.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

Music students taking no other work are required to practice four hours per day, and devote from one to two hours daily to their theoretical studies. When other work is taken, the requirements will be reduced proportionately.

Students are not permitted to change their registration without consulting the Dean, nor to reduce the amount of work originally planned without written permission from parent or guardian.

No refund will be made for vacated practice hours, unless such hours can be disposed of.

The School conducts a music store for the convenience of the students. Orders left at the Secretary's office will be filled the second day afterward, to be paid for in cash.

Students are privileged, however, to purchase music wherever they wish.

To qualify for the reduced tuition rates granted to members of ministers' families, application blanks must be obtained and properly filled out and forwarded to the Secretary.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $50.00 per annum. More than one study costs the full tuition of $80.00 per annum.

To "Special Students" in the School of Music a single study in the Academy costs $32.00 per annum. More than one study costs the full tuition of $60.00 per annum.

Students are advised to report at the office of the School of Music a day or two before the beginnig of the term, as more favorable lesson and practice hours can then be secured.

As it is sometimes taken for granted that the officials of the School of Music are to be seen at any time during the summer vacation, prospective students are hereby requested to make appointments by letter to the Secretary if any desire consultation.

For information upon any features of the School, address either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

P. C. LUTKIN,
Dean.

REGISTER OF STUDENTS, 1904-1905.

Post-Graduate Course.

Ericson, Grace Olivia,	*Evanston.*
Flodin, Nellie Beulah,	*Evanston.*
Hazelton, Jessie Lucia,	*Chicago.*
Hull, Winifred,	*Evanston.*
Marceau, Maude Juliet,	*Manteno.*
Merrilies, Sarah Louise,	*Winnetka.*
Pratt, Mary Porter,	*Evanston.*
Shotwell, Elizabeth Liddell,	*Evanston.*

Diploma Course.

Anguish, Maude Darling,	*Evanston.*
Brown, Jessie Lois,	*Canton.*
Dennis, Mrs. Myrta McKean,	*Evanston.*
English, Lela,	*Evanston.*
Grace, Robert Nicholas,	*Metropolis.*
Gurnee, Clara Lindsay,	*Waukegan.*
Hardin, Bertha Rae,	*Evanston.*
Hoff, Amelia Anna,	*Evanston.*
Hopwood, Grace Belle,	*Seattle, Wash.*
Morehart, Nellie Hortense,	*Chanute, Kan.*
McCord, Bertha Clendenen,	*Wellsburg, W. Va.*
Oakes, Minnarose,	*Evanston.*
Porter, Bertha Belle,	*Apple River.*
Rosborough, John Mahard,	*Sparta.*
Seely, John Gordon,	*Chicago.*
Squire, Walter Edmund,	*Sheridan Park, Chicago.*
Stottler, Cora Mabel,	*North Manchester, Ind.*
Waterbury, Mary Louise,	*Evanston.*

Certificate Course.

Andrews, Rolla M.,	*Woodstock.*
Apfelbach, George Leonard,	*Chicago.*
Armstrong, Esther Jane,	*Toulon.*
Bailey, Lura Mary.	*Richland Center, Wis.*
Barlow, Mabel Inez,	*Bethany, Mo.*
Benson, Stella Lyda,	*Ottawa.*
Bock, Adolph Gustavus,	*St. Joseph, Mo.*
Brenneman, Hedwig,	*Peru.*
Breytspraak, Alice Clara,	*Evanston.*
Briggs, Florence Bernice,	*Delta, O.*
Butz, Theodore Charles,	*Winnetka.*
Campbell, Marvene Goldie,	*Bethany.*
Carson, Theresa Irene,	*Valparaiso, Ind.*
Christy, William Petrie,	*Evanston.*

Combs, Nina Lee,	*Leavenworth, Kan.*
Congdon, Elizabeth,	*Evanston.*
Congdon, Gertrude,	*Evanston.*
De Groff, Hazel Lorine,	*Spring Valley.*
De Long, Helen Mar,	*Wahpeton, N. D.*
Drew, Elizabeth Ruth,	*Hobart, Ind.*
Du Mars, Cecile Ainsworth,	*Hanna City.*
Eckert, Lillie,	*Woodstock.*
Eilert, Edward Franklin,	*Baraboo, Wis.*
Englund, Esther Matilda,	*Jordan, Minn.*
Fisher, Hattie Louise,	*Aberdeen, S. D.*
Frost, Florence Virtine,	*Evanston.*
Garrett, Grace,	*Evanston.*
Gibson, Ethel Lillian,	*Browning.*
Greenman, Emily Henrietta,	*Evanston.*
Hall, Eleanor Jean,	*Evanston.*
Hammer, Agnes Jane,	*Evanston.*
Handy, Rena Marshall,	*Evanston.*
Hawks, Mildred,	*North Yakima, Wash.*
Hea, Zoe Victoria,	*Freeport.*
Hiebenthal, Nona Eva,	*Scribner, Neb.*
Hinman, Esther Christine,	*Portland, Mich.*
Hummel, Rose Meta,	*Chicago.*
Jackson, Helen Ruth,	*Saginaw, Mich.*
Jermundson, Hanna Marie,	*Duluth, Minn.*
Keeton, William Elmer,	*St. Louis, Mo.*
Kennedy, Alice Lucile,	*Woodstock.*
Kneeland, Lura,	*Hillsboro, N. D.*
Kuhn, Ethel Laura,	*Audubon, Ia.*
Lawrence, Lulu Mabel,	*LaMoure, N. D.*
Le Compte, Myrtle Eugenie,	*Ottumwa, Ia.*
Lewis, Marguerite Dolton,	*Evanston.*
Linder, Bess,	*Mattoon.*
Loomis, Grace May,	*Osborne, Kan.*
Mabin, Isabel,	*Danville.*
Marshall, Julia Sheldon,	*Evanston.*
Marshall, Mary Stevenson,	*Evanston.*
Meredith, Frances,	*Memphis, Tenn.*
Merrilies, Mary,	*Winnetka.*
Millar, Caroline Jane,	*Evanston.*
Millar, Jennie Mae,	*Oskaloosa, Ia.*
Mocroft, Caroline,	*Kewanee.*
Morford, Raymond Sparks,	*Chicago.*
Murdock, Mora,	*Streator.*
McBride, Annie Vail,	*Norfolk, Neb.*
McChesney, Olive Anna,	*Grant Park.*
Nichols, Mildred Gates,	*West Liberty, Ia.*
Noble, Pam,	*Evanston.*
O'Donnell, Florence Emma,	*Stephenson, Mich.*
Orchard, Elizabeth Helen,	*Evanston.*

Owen, Norma Vera,	*Westfield.*
Paulus, Viola Emma,	*Chicago.*
Pond, Florence Adelle,	*Minneapolis, Minn.*
Prigmore, Hassett Suzanne,	*Alma, Mo.*
Ray, Ruth,	*Evanston.*
Re Qua, Beatrice Ethyl,	*Jefferson, Ia.*
Rodgers, Adelina Patti,	*Charleroi, Pa.*
Seeley, Olive Gale,	*Fort Smith, Ark.*
Seerley, Hazel Virginia,	*Burlington, Ia.*
Sheean, Bertha Helen,	*Galena.*
Smith, Mae Isabel,	*Galva.*
Snyder, Helen Louise,	*Freeport.*
Spalding, Frances Ellen,	*Cadillac, Mich.*
Stacey, Ruby Hazard,	*Aberdeen, S. D.*
Strang, Lucile,	*Richland Center, Wis.*
Stults, Walter Allen,	*Evanston.*
Surry, Mabel Harriett,	*Hurdland, Mo.*
Taylor, Mary Billings,	*Jacksonville.*
Thom, Elizabeth,	*Correctionville, Ia.*
Wall, Lottie Eva,	*Fargo, N. D.*
Walters, Edith Dean,	*Harlan, Ia.*
Ward, Elizabeth Hester,	*Sheridan Park, Chicago.*
Ward, Lena,	*Evanston.*
Webster, Josephine Haviland,	*Evanston.*
Welch, Jeanette,	*Rogers Park, Chicago.*
Williams, Rachel Getty,	*Seneca, Kan.*
Wood, Grace Harriet,	*De Kalb.*
Woodruff, Nina May,	*Belvidere.*
Works, Florence Ethel,	*Evanston.*

SPECIAL STUDENTS.

Including also the Preparatory Department.

Adair, Gertrude Alice,	*Corfu, N. Y.*
Adams, Ethel B.,	*Frankfort, Ind.*
Adams, Holland Weeks,	*Evanston.*
Ahern, Gertrude Adele,	*Dwight.*
Aldrich, Helen Bursley,	*Evanston.*
Aldrich, Marion Louise,	*Evanston.*
Allison, Lillie May,	*Evanston.*
Anderson, Bessie Charlotte,	*Woodland.*
Andersen, Dagmar Kristine,	*Chicago.*
Andrew, Mary Willock,	*Glencoe.*
Apel, Adolph Walter,	*Chicago.*
Atkinson, Anna Isabel,	*Newbury, Vt.*
Atwell, Ruth Sarah,	*Evanston.*
Austin, George W.,	*Durand, Wis.*
Baker, Clara Belle,	*Evanston.*
Baker, Earle S.,	*Nichols, Ia.*

Baker, Edna Dean,	*Evanston.*
Baker, George C.,	*West Pullman.*
Balderston, Addie Nora,	*Diagonal, Ia.*
Bales, Grace,	*Robinson, Ill.*
Ball, Edward Hyde,	*Evanston.*
Barber, William Abner,	*Onarga.*
Barker, Mira Katherine,	*Wilmette.*
Barkle, Thomas John,	*Cornwall, Eng.*
Barlow, Harriet,	*Dixon.*
Barnes, Alice May,	*Evanston.*
Bellows, Franklin Barney,	*Evanston.*
Bernhisel, Helen,	*Evanston.*
Blake, F. A.,	*Flint, Mich.*
Block, Lydia Cecilia,	*Evanston.*
Bonbright, Dora Josephine,	*Evanston.*
Bonbright, James,	*Evanston.*
Bond, Regina,	*Evanston.*
Boyce, Orien Eugene,	*Bigstone City, S. D.*
Boyd, Thomas Henry,	*Evanston.*
Bradley, Effie Mabel,	*Troy, Mo.*
Bradley, Gertrude Parker,	*Evanston.*
Bragdon, Merritt,	*Evanston.*
Brammer, Lilly Holstein,	*Evanston.*
Brewer, Jonathan,	*Vincennes, Ind.*
Bridge, Mabel,	*Evanston.*
Brockway, Mrs. Minnette Metcalf,	*Evanston.*
Brown, John Roscoe,	*Grant, Mich.*
Brown, Elizabeth,	*Evanston.*
Brown, Jessie Vida,	*Harvey.*
Brown, Mary Louise,	*Emmetsburg, Ia.*
Brubaker, Nelle May,	*Robinson.*
Bryant, Louise,	*Evanston.*
Bryant, Richard Goodale,	*Evanston.*
Buffington, Sarah Louise,	*Evanston.*
Burrell, Florence Willets,	*Edgewater, Chicago.*
Busse, Florence Ethel,	*Porter, Ind.*
Cable, Fay,	*Evanston.*
Caldwell, Frances Folsom,	*Parkersburgh, W. Va.*
Campbell, Grace,	*Middleborough, Ky.*
Campbell, Helen,	*Evanston.*
Capitain, Mildred Bertha,	*Rogers Park, Chicago.*
Carr, Lucina Langworthy,	*Warren.*
Chandler, Alice,	*Independence, Kan.*
Clancy, Marion,	*Evanston.*
Clark, Florence,	*Evanston.*
Clayton, Allan Benjamin,	*Evanston.*
Cocayne, Jesse Peryle,	*Mediapolis, Ia.*
Cowles, Eunice,	*Hinsdale.*
Cox, Guy Henry,	*Evanston.*
Crandon, Ruth Wilbur,	*Evanston.*

Crook, Mrs. A. R.	*Evanston.*
Davis, Helen Freeman,	*Evanston.*
Davis, Lola Ella,	*Evanston.*
Dawes, Rufus,	*Evanston.*
Dean, Frances,	*Evanston.*
De Golyer, Marjorie Laura,	*Evanston.*
Deuel, George Edward,	*Montgomery, Vt.*
Dudley, Harold M.,	*Evanston.*
Dudley, Marjorie Eastwood,	*Evanston.*
Dugdale, William Lansing,	*Evanston.*
Dunn, Harold,	*Evanston.*
Dunoon, Hattie May,	*Evanston.*
Dupuis Julien Medard,	*Evanston.*
Eberhart, Donna Belle,	*Mishawaka, Ind.*
Eddy, Milton Walker,	*Medina, O.*
Eldred, Alice Stanley,	*Joliet.*
Eldred, Bertha Marguerite,	*Joliet.*
Ericson, Chester Franklin,	*Evanston.*
Eyer, Knowlton,	*Evanston.*
Eyer, Marguerite Knowlton,	*Evanston.*
Fellows, Alma Caroline,	*Evanston.*
Fidlar, Jennie,	*Evanston.*
Fisher, Bernice Stooner,	*Evanston.*
Fisher, Esther,	*Evanston.*
Fisher, Frances,	*Evanston.*
Fleck, George August,	*Chicago.*
Fletcher, Irma Edith,	*Lisbon.*
Forgan, David,	*Evanston.*
Foster, Elinor,	*Evanston.*
Fuller, Roy Earle,	*Dows, Ia.*
Gage, Portia,	*Wilmette.*
Gamble, John Elmer,	*Omaha, Neb.*
Gatter, Grace Marie,	*Evanston.*
Gerould, Frank,	*Evanston.*
Gerould, Helen,	*Evanston.*
Gibson, Francis Martin,	*Evanston.*
Gibson, Mrs. Julia Anna,	*Evanston.*
Gilbert, Raymond,	*Golconda.*
Gill, Mrs. Wilhelmine,	*Evanston.*
Gilmer, Karl Rex,	*Morton.*
Gilson, James Harold,	*Newton, Ia.*
Gilson Janetta Mabel,	*Newton, Ia.*
Glogauer, Paula Marie,	*Edgewater, Chicago.*
Goldberg, Minnie,	*Chicago.*
Gomon, Charles Guy,	*Delton, Wis.*
Gould, Dorothy,	*Evanston.*
Gray, Webster Eber,	*Greenville, S. C.*
Gray, Ruth Rowena,	*Evanston.*
Green, Mrs. Lurette,	*Newtown, Ind.*
Greenman, John W.,	*Evanston.*

Griffin, John,	*Evanston.*
Griffin, Phillip Van Rensalaer,	*Evanston.*
Grigson, Blanche Lenora,	*Augusta.*
Grizzell, Carrie Jane,	*Claflin, Kan.*
Gruber, Otis Merrill,	*Montgomery.*
Guyer, Ruby Virginia,	*Freeport.*
Hagar, Mrs. Ella Mary,	*Joliet.*
Haight, Virginia Cornell,	*Maquoketa, Ia.*
Haines, Sarah Elizabeth,	*Sheridan Park, Chicago.*
Hammond, Mrs. Gracia Marie,	*Chicago.*
Hancock, Helen,	*Evanston.*
Hanns, William Henry,	*Palatine.*
Hardie, Isabel Warner,	*Evanston.*
Harrison, W. H.,	*Evanston.*
Hartnagel, Helen,	*Mt. Vernon.*
Hatch, Marian Abigail,	*Evanston.*
Hatfield, Margaret,	*Evanston.*
Hathaway, Mrs. C. H.,	*Evanston.*
Hebblethwaite, Frank Prior,	*Evanston.*
Hebblethwaite, Mrs. John H.,	*Evanston.*
Heermans, Miriam,	*Evanston.*
Henderson, Hazel Ernestine,	*Jerseyville.*
Henry, Mrs. Elodie P.,	*Lancaster, Mo.*
Highsmith, Minnie Evlyn,	*Robinson.*
Hobart, Elizabeth,	*Evanston.*
Hobart, Louise,	*Evanston.*
Homer, Helen,	*Evanston.*
Hood, Winifred Grace,	*Washington, Ia.*
Hoover, Loring Revere,	*Evanston.*
Hostetler, Thyra May,	*Chicago.*
Houghton, Cecile Lucetta,	*Whitewater, Wis.*
Howard, Orrel Comings,	*Sheffield.*
Howe, Edward Barnard,	*Albion.*
Howes, Mamie,	*Hartford, Mich.*
Hubbart, Dwight Conklin,	*Monticello.*
Hull, Ray Le Roy,	*Hanna, S. D.*
Hutt, George E.,	*Jacksonville.*
Hunter, Elaine,	*Evanston.*
Hunter, John,	*Evanston.*
Hyde, Herbert Samuel,	*Chicago.*
Hyden, Bertha Freda,	*Evanston.*
Jackson, Ida S.,	*Toulon.*
Jaggers, Abram,	*Evanston.*
Jaggers, Mrs. Lizzie Rebecca,	*Evanston.*
Johnson, Helen Alathena,	*Evanston.*
Johnson, H. M.,	*Evanston.*
Johnson, Romola Elizabeth,	*Evanston.*
Jones, Genevieve Agatha,	*Edgewater, Chicago.*
Judson, Helen Mary,	*Evanston.*
Just, Eleanor Katherine,	*Ann Arbor, Mich.*

Kahlo, Corinne,	*Evanston.*
Kahlo, Lucile,	*Evanston.*
Kappes, Marion,	*Evanston.*
Kellogg, Fred Gleason,	*Ft. Dodge, Ia.*
Kendall, Mrs. Ella,	*Traverse City, Mich.*
Kendall, Nelson H.,	*Traverse City, Mich.*
Kerrigan, Lillian Rose,	*Chicago.*
Kline, Carrie Mae,	*Evanston.*
Kline, Essie Maud,	*Culver, Ind.*
Knight, Francis McMaster,	*Evanston.*
Knox, Mary Louise,	*Elmhurst.*
Kranz, Eva Katherine,	*Evanston.*
Kranz, Frank Peter,	*Evanston.*
Larsen, Lawrence William,	*Evanston.*
Lehle, Anna Louise,	*Chicago.*
Leonard, Barge Edward,	*Rochelle.*
Letherman, Mrs. Ida May,	*Evanston.*
Lewis, Louise,	*Evanston.*
Lindsey, Helen Gates,	*Evanston.*
Lindsey, Ruth Lillian,	*Evanston.*
Little, Grace Lenor,	*Evanston.*
Lomelino, Grace Eva,	*Springfield.*
Long, William Henry,	*Marshalltown, Ia.*
Lord, Margaret Burnham,	*Evanston.*
Lott, Mrs. Cora Belle,	*Evanston.*
Lukens, Jean Louise,	*Chicago.*
MacLeod, Helen Mary,	*Evanston.*
Madden, Claudia,	*Grayville.*
Magill, Eunice Margaret,	*Evanston.*
Mahler, Theresa,	*Sheldon, Ia.*
Marsh, Mrs. Evelyn Pinkney,	*Evanston.*
Marshall, Ridgley,	*Evanston.*
Marvin, Marie Bianca,	*Evanston.*
Mason, Mrs. Olive Yale,	*Evanston.*
Maynard, Emma Mae,	*Cedar Rapids, Ia.*
Mead, Lorraine,	*Evanston.*
Merrill, Leila V.,	*Evanston.*
Miller, Beulah Emma,	*Hiawatha, Kan.*
Miller, Minetta May,	*Highlana Park.*
Moe, Rex R.,	*Fremont, Neb.*
Mohn, Elsa Elizabeth,	*Kansas City, Mo.*
Morrison, Mrs. Myrtle Hurst,	*Evanston.*
Moor, Jacob J.,	*Hammond, Ind.*
Moore, Grace Veva,	*Evanston.*
Moore, Irene Hunt,	*Evanston.*
Moss, Joseph Lincoln,	*Chicago.*
Mulford, Mary,	*Evanston.*
McClelland, Anne Elizabeth,	*Monona, Ia.*
McCulloch, Victor Emery Charles,	*Harvey.*
McDonald, Malcolm,	*Savery, Kan.*

McGaughey, Mrs. Bessie Harlan,	*Macomb.*
McGrew, David Randolph,	*Evanston.*
McKinney, J. R.,	*Carbondale.*
McKnight, Burr R.,	*Pittsburgh, Pa.*
McNamer, Harry Carlton,	*Chicago.*
Nelson, Alice,	*Rogers Park, Chicago.*
Nelson, Emil Vincent,	*Scandia, Kan.*
Nielson, Mrs. Edwin,	*Chicago.*
Norris, Marion Lela,	*Evanston.*
North, Lyman Hull,	*Evanston.*
Northrup, Mrs. Minnie M.,	*Evanston.*
Norton, John Wesley,	*Chicago.*
Oakley, Mary Cecilia,	*Evanston.*
Odell, Mrs. J. P.,	*Evanston.*
Orde, Lillias D'Arcy,	*Glencoe.*
Orr, Eunice Elizabeth,	*Rogers Park, Chicago.*
Orr, William Anderson,	*Evanston.*
Otis, Samuel Shackford,	*Winnetka.*
Otjen, Anna Mae,	*Harvey.*
Parisoe, George Edward,	*Evanston.*
Parks, Isabella Rush,	*Evanston.*
Parks, Julia Hollister,	*Grand Forks, N. D.*
Patten, Helen Prindle,	*Evanston.*
Paullin, Frances Anne,	*Evanston.*
Perdue, Menton J.,	*Opolis, Kan.*
Pierce, Nelson A.,	*Elgin.*
Plagge, Herbert John,	*Barrington.*
Pollock, Samuel Edgar,	*Evanston.*
Poole, Fletcher Barry,	*Mt. Vernon.*
Pope, Mary Howe,	*Evanston.*
Portman, Blanche,	*Chicago.*
Price, Ella,	*Evanston.*
Prickett, Marietta,	*Evanston.*
Pynchon, Grace Thorne,	*Evanston.*
Raeder, Marguerite,	*Evanston.*
Ralston, Florence Annene,	*Evanston.*
Rapp, Corinne Chapman,	*Evanston.*
Ream, Albert Lewis,	*Hampshire.*
Record, Helen Alden,	*Evanston.*
Redfern, Alfred S.,	*Auburn, Neb.*
Reed, Gertrude H.,	*Evanston.*
Reynolds, Judson Walker,	*Oskaloosa, Ia.*
Rice, Mary Alice,	*St. Joseph, Mich.*
Richardson, Lina Brearley,	*Evanston.*
Richardson, Lucy,	*Evanston.*
Richardson, Robert,	*Evanston.*
Rinkel, John Arthur,	*Warrenton, Mo.*
Rinker, Mrs. Minnie Elizabeth,	*Petrolia, Pa.*
Roberts, Marion,	*Wilmette.*
Robertson. Nadine,	*Virginia.*

Rosine, Howard Myron,	*Evanston.*
Rostock, Benjamin Franklin,	*Oregon, Mo.*
Schaefer, Elmer John,	*Melvin.*
Schneider, J. C.,	*Dubuque, Ia.*
Schreiber, Charles Henry,	*Potter, S. D.*
Schultz, Mrs. Sada,	*Evanston.*
Scott, Jane Neill,	*Evanston.*
Semans, Mrs. Nellie Maude,	*Evanston.*
Shannon, Mabel,	*Minneapolis, Minn.*
Shapland, George Morgan,	*La Grange, Ind.*
Sheppard, Margarethe,	*Evanston.*
Sheppard, Virginia Cornelia,	*Evanston.*
Shinner, Rena Vivian,	*Evanston.*
Sholes, Frances Aurelia,	*Evanston.*
Simonds, Marshall Garfield,	*Buena Park, Chicago.*
Smith, Florence Marguerite,	*Rogers Park, Chicago.*
Smith, Irma Lillian,	*Evanston.*
Smith, Myrtle Ellen,	*Winston, Mo.*
Smith, Raymond Owen,	*Dickinson, N. Dak.*
Smith, Rena Louthan,	*St. Louis, Mo.*
Snell, Roy W.,	*Ida Grove, Ia.*
Snell, Thaddeus Stevens,	*Ida Grove, Ia.*
Somerville, Helen,	*Evanston.*
Sours, Margaret,	*Denver, Colo.*
Spearman, Harry,	*Evanston.*
Spicker, William,	*Chicago.*
Stanton, Alvord Cooper,	*Richview.*
Stark, Grace Florence,	*Thomson.*
Sterling, Georgia Rae,	*Red Wing, Minn.*
Stetler, Orla Nettie,	*Paw Paw.*
Stevens, Maude Eva,	*Minneapolis, Minn.*
Stickney, Helen Dyer,	*Evanston.*
Stinson, Jeanette Margaret,	*Ravenswood, Chicago.*
Stone, Georgie Edith,	*Evanston.*
Stratton, Chauncey,	*Mt. Vernon.*
Streeter, Laurence Herbert,	*Evanston.*
Stults, Frances Willard,	*Evanston.*
Summerville, R. W. E.,	*Evanston.*
Swenson, J. W.,	*Evanston.*
Sweet, Genevieve,	*Evanston.*
Sykes, Florence Edith,	*Beverly.*
Taylor, Mrs. Cora B.,	*Evanston.*
Taylor, Florence Maria,	*Evanston.*
Teare, Alfred J.,	*Chicago.*
Thayer, Effie Ellen,	*Evanston.*
Thompson, Arthur Clift,	*Evanston.*
Thompson, Katherine Elizabeth,	*Evanston.*
Thompson, Sadie Abia,	*Evanston.*
Torregrosa, Samuel,	*Iqueque, Chile.*
Tracy, Adrienne Lindsley,	*Evanston.*

Trowbridge, Jessie,	*Evanston.*
Troxel, J. S.,	*Breckenridge, Mo.*
Upp, Frank Marshall,	*Taylorville.*
Van Petten, Harry,	*Kankakee.*
Vasseleff, Petko D.,	*Lovteha, Bulgaria.*
Veech, O. L.,	*Evanston.*
Vaughan, Etta Lucy,	*Odell.*
Wahl, Mabel Eliot,	*Edgewater, Chicago.*
Wallace, Helen Cordelia,	*Chicago.*
Walter, Hamilton,	*Evanston.*
Ward, Agnes Gertrude,	*Manito.*
Ward, Esther,	*Evanston.*
Watson, Margaret,	*Evanston.*
Weary, Carolyn Maude,	*Lanark.*
Weaver, Ethel Blanche,	*Chicago.*
Webster, Maurice Hillis,	*Evanston.*
Welch, Helen Wikel,	*Clarinda, Ia.*
Welch, Louise Vane,	*Chariton, Ia.*
Wells, Norma May,	*Evanston.*
Wells, Wilma Winifred,	*Evanston.*
Wheelock, Grace,	*Wilmette.*
Whipple, Jennie Gross,	*Genoa.*
White, Mrs. Burton L.,	*Kenilworth.*
Whiteside, Loring James,	*Evanston.*
Whitfield, Josiedell,	*Evanston.*
Whitlock, Mrs. Edith Dean,	*Evanston.*
Wiggins, Luverne Eula,	*Bloomingdale, Mich.*
Willis, Mrs. L. M.,	*Evanston.*
Willmarth, Sinclair Anson,	*Glencoe.*
Wilson, Alice Jeannette,	*Caledonia, Mich.*
Wood, Cassius Hiram,	*Cass City, Mich.*
Woodbridge, Helen,	*Evanston.*
Woodmansee, Letha Emma,	*Evanston.*
Wright, Edith Mary,	*Evanston.*
Zeller, Avon H.,	*Waterman.*

APPENDIX.

The following is a list of Chamber Music given during the past nine years by the School of Music String Quartette, assisted by members of the Faculty, and others:

BACH, Concerto for two Violins.
Sonata, C major, for 'Cello.

BARGIEL, String Quartette, No. 3, Op. 15.
Trio for Piano, Violin, and 'Cello, Op. 6, No. 1.
" " " " " " " 6, " 3.

BEETHOVEN, String Quartette, Op. 8, No. 1.
" " " 18, No. 2.
" " " 18, No. 6.
" " " 59, No. 1.
" " " 59, No. 2.
" " " 59, No. 3.
" " " 18, No. 4.
" " " 95.
" " " 74.
" Trio " 9, No. 3.
Trio for Piano, Violin, and 'Cello, Op. 97.
Serenade for Violin, Viola, and 'Cello, Op. 8.
Serenade for Flute, Violin, and Viola, Op. 25.
Septette for Clarinet, Bassoon, Horn, and Strings, Op. 20.
(Four movements. The wind instruments supplied upon the organ.)
Concerto for Violin, Op. 61.
(First movement with Leonard Cadenza.)
Sonata for Piano and Violin, Op. 47.
Quintette for Piano, Oboe, Clarinet, Horn and Bassoon, Op. 16.
Variations, from Quartette, Op. 18, No. 5.

BORODINE, Serenade Espagnole for Strings.

BRAHMS, Quintette for Piano, two Violins, Viola and 'Cello, Op. 34.
Sextette for Strings, Op. 18.
String Quartette, Op. 51, No. 1.
String Quartette, Op. 51, No. 3.

CHOPIN, Polonaise for 'Cello and Piano, Op. 3.

DVORAK, String Quartette, Op. 51.
Quintette for Piano, two Violins, Viola, 'Cello, Op. 81.

Bagatelles for two Violins, 'Cello, and Organ, Op. 47.
" " " " " " 95.
String Quartette, Op. 96.
String Quartette, Op. 80.
Dumky Trio, for Piano, Violin and 'Cello.
Adagio, from 'Cello Concerts, Op. 104.

FOOTE, ARTHUR, Quintette for Piano and Strings, Op. 38.

FRANCK, CESAR, Sonata for Piano and Violin.
Quintette for Piano and Strings, F minor.

GADE, Trio for Piano, Violin, and 'Cello, Op. 42.

GODARD, Trio for Piano, Violin, and 'Cello, Op. 72.

GOLDMARK, Quintette for Piano, two Violins, Viola, and 'Cello, Op. 30.

GOLTERMAN, Concertstueck for 'Cello, 65.

GRIEG, Sonata for Piano and Violin, Op. 45.
Sonata for Piano and Violin, Op. 13.
String Quartette, G minor, Op. 27.

HARRIS, HUBBARD W., Sonata for 'Cello and Piano.
(Second and third movements.)

HANDEL, Sonata for Piano and Violin, A major.
Sonata for two Violins.

HAYDN, String Quartette, Op. 77, No. 1.
String Quartette in D, Op. 76, No. 5.
String Quartette, Op. 20, No. 4.
Variations from Kaiser Quartette.

HOFFMANN, Sonata for Violin and Piano, Op. 67.

KNAPP, HAROLD E., String Quartette in C major.

LIADOW, Scherzo for Strings.

LUTKIN, P. C., Trio for Piano, Violin, and 'Cello, Op. 1.
(Second movement.)
Andante for Violin and Orchestra, Op. 6.

MENDELSSOHN, String Quartette, Op. 12, No. 1.
Trio for Piano, Violin, and 'Cello, Op. 66.
Trio for Piano, Violin, and 'Cello, Op. 49.
Sonata for 'Cello and Piano, Op. 45, No. 1.

MOZART, Quintette for Clarionette and Strings.
String Quartette, No. 14.

OLDBERG, ARNE, String Quartette, C minor, No. 1.
String Quartette in D, No. 2.
Trio for Piano, Violin, and 'Cello, E minor.

Quintette for Piano, two Violins, Viola and 'Cello, B minor.

PROTHEROE, DANIEL, String Quartette, A minor, Op. 52.

RUBINSTEIN, Sonata for 'Cello and Piano, Op. 18.

Sonata for Violin and Piano, Op. 13.

(First movement.)

String Quartette, Op. 17, No. 3.

SCHUBERT, CHARLES, Andante and Caprice for 'Cello.

SCHUBERT, String Quartette, Op. 29.

String Quartette, D minor. (Two movements.)

String Quintette, Op. 163.

Trio for Piano, Violin, and 'Cello, Op. 99.

Trio for Piano, Violin, and 'Cello, Op. 100.

(Two movements.)

Quintette for Piano, Violin, Viola, 'Cello and Bass, Op. 114.

SCHUMANN, String Quartette, Op. 61, No. 2.

Quintette for Piano, two Violins, Viola, and 'Cello, Op. 44.

Quartette for Piano, Violin, Viola, and 'Cello, Op. 45.

String Quartette, Op. 41, No. 2.

SAINT SAENS, Quintette for Piano and Strings, Op. 14.

SCHUETT, E., Walzer Maerchen, for Piano, Violin, and 'Cello, Op. 54.

STRAUSS, RICHARD, Sonata for Piano and 'Cello, Op. 6.

SVENDSEN, Allegro Scherzando.

TSCHAIKOWSKY, String Quartette, Op. 11.

Trio for Piano, Violin, and 'Cello, Op. 50.

WATHALL, A. G., Suite for Strings.

WEBER, Concerto for Clarionet, Op. 75.

(Orchestra part arranged for Organ and Strings.)

WEBER, JOSEF MIROSLAV, String Quartette in B minor.

WEIDIG, ADOLF, String Quartette, A major.

WOLF, HUGO, String Quartette, "Italienische Serenade."

KNAPP STRING QUARTETTE.

The professional String Quartette of the School of Music, composed of Harold Knapp, first violin; L. R. Blackman, second violin; Charles Elander, viola, and Day Williams, 'cello, is one of the few permanent organizations of its kind in the country. It has a well-established reputation in Chicago and the middle West, where its concerts have always attracted the most favorable comments of both press and public. It has always held to the highest standards of selection and performances. There is, perhaps, no branch of music which requires such indefatigable devotion and energy as the development of a good ensemble in string quartette playing, and the greatest composers have ever delighted in writing for this most sensitive, expressive and complete combination of instruments. For terms and dates address the

KNAPP STRING QUARTETTE,
Music Hall, Evanston, Ill.

ARTISTS' SERIES.

Programs by Visiting Artists and Organizations.

CHAMBER MUSIC RECITAL

By the Kneisel Quartette of Boston.

String Quartette, F major, Op 41, No. 2	*Schumann*
Sonata in C major, for Violoncello	*Bach*
String Quartette, "Italienische Serenade"	*Hugo Wolf*
String Quartette, C major, Op. 59, No. 3	*Beethoven*

SONG RECITAL

By Muriel Foster, Contralto.

"Mortals, Trust This Wondrous Mercy"	*Bach*
"Die Lotosblume"	*Schumann*
"Roeslein"	*Schumann*
"Litanei"	*Schubert*
"Mignon"	*Schumann*
"Er ist's"	*Schumann*
"Dans le Printemps de mes annees"	*Garat*
"Chanson de l'adieu"	*Tosti*
"Gardez-vous"	*Weckerlin*
"Si mes vers avient des Ailes"	*Reynaldo Hahn*
"Bonne Humeur"	*Chaminade*
"Autumn"	*Henry Murray*
"Cherry Blossoms"	*Willeby*
"A June Morning"	*Willeby*
"Deck Not With Gems"	*Turnbull*
"Love the Pedlar"	*E. German*

PITTSBURG ORCHESTRA.

Emil Paur, Conductor and Piano Soloist.

Overture—"Egmont" *Beethoven*

Concerto, for Pianoforte and Orchestra, No. 5, in E flat *Beethoven*
- Allegro.
- Adagio un poco moto.
- Rondo: Allegro ma non troppo.

Symphony, No. 6 in B minor—"Pathetic" *Tschaikowski*
- Adagio: Allegro non troppo.
- Allegro con grazia.
- Allegro molto vivace.
- Finale: Adagio lamentoso.

Prelude—"Die Meistersinger" *Wagner*

RECITAL OF MUSIC OF THE OLDEN TIME UPON THE INSTRUMENTS FOR WHICH IT WAS WRITTEN.

MR. ARNOLD DOLMETSCH, MRS. MABEL DOLMETSCH, MISS KATHLEEN SALMON.

1. Two pieces for the Virginals — *W. Byrd, 1560*
   (*a*) The Lord of Salisbury's Pavan.
   (*b*) The Lark, with Divisions — *Anon, 1610*
2. Canaries, for the Lute — *Anon, 1600*
3. Shakespearean Songs, accompanied by Lute.
   (*a*) O Willo, Willo, from "Othello."
   (*b*) O Mistress Mine, from "Twelfth Night" — *Anon, 1560*
4. Spagnioletta for the Treble Viol — *Anon, 1610*
   (Accompanied by the Virginals.)
5. A tune for the Bass Viol "Heart's Ease" — *Anon, 1550*
6. Two pieces for the Harpsichord.
   (*a*) Musette — *Jean Phillippe Rameau, 1730*
   (*b*) Tambourin — *Jean Phillippe Rameau, 1730*
7. Song accompanied by Harpsichord.
   "Gia Il Sole" — *Allesandro Scarlatti, 1700*
8. Prelude and Saraband for Viola and da Gamba and Harpsichord — *Marin Marais, 1696*
9. The Harmonious Blacksmith — *G. F. Handel*
   (With Variations from Harpsichord.)
10. Sonata for Viol d'Amore, and Harpsichord — *Attilio Ariosti, 1715*
11. Concert for Viola d'Amore, Viola da Gamba and Harpsichord — *J. P. Rameau, 1741*

In addition, the following works have been performed by the University String Quartette and members of the Faculty:

BRAHMS, Quartette, Op. 51, No. 1.

MENDELSSOHN, Trio for Piano and Strings, Op. 49.
Piano part by Mr. Victor Garwood.

BARGIEL, Quartette, Op. 15, No. 3.

FRANCK, Quintette for Piano and Strings, F minor.
Piano part by Professor Saidee Knowland Coe.

BRAHMS, Quartette, Op. 51, No. 3.

HAYDN, Quartette, Op. 76, No. 5.

DVORAK, Quartette, Op. 80.

BEETHOVEN, Variations from Quartette, Op. 18, No. 5.

SCHUMANN, Quintette for Piano and Strings, Op. 44.
Piano part by Professor Arne Oldberg.

SAINT-SAENS, Aria, "O Love of Thy Might" (Samson and Delilah).
Sung by Mrs. Eleanor Kirkham.

SCHUBERT, "Der Wachtel-schlag."

BRAHMS, "Cradle Song."

SCHUMANN, "Waldes-gesprach."
Sung by Mrs. Lillian French Read.

Coe, Melodrama of "Hiawatha."
Piano part by Professor Saidee Knowland Coe, Reading by Mrs. Lida Scott Brown.

Four Zuni Indian Songs.
Sung by Mrs. Eleanor Kirkham.

FACULTY RECITALS.

PIANO RECITAL

By Mrs. Elizabeth Raymond Woodward.

32 Variations	*Beethoven*
Caprice on Airs from "Alceste"	*Gluck-Saint Saens*
Old French Gavotte	*Unknown*
Solfeggietto	*Ph. E. Bach*
Pastorale	*Scarlatti*
Le Tambourin	*Rameau*
Two preludes, B Minor and A Major, Five Etudes, A minor, E major, C sharp minor, C sharp minor, G flat major, Polonaise, Op. 22,	*Chopin*

Mr. Day Williams, Violoncellist.

Prof. Arne Oldberg, Pianist.

Assisted by

Dr. William Carver Williams, Baritone.

Sonata No. 3, A major, for 'Cello and Piano — *Beethoven*
Mr. Williams and Proffessor Oldberg.

Sonata, C sharp minor, Op. 27, No. 2, for Piano — *Beethoven*
Professor Oldberg.

"Prospice" — *Sidney Homer*
"A Little Winding Road" } From "Four Songs
"Away on the Hill" } of the Hill" — *Landon Ronald*
Dr. William Carver Williams.

"Andnacht" }
Serenade } — *H. Scheld*
Mr. Williams.

Concerto, A minor — *Saint-Saens*
Mr. Williams.

VIOLIN RECITAL

By Lewis Randolph Blackman.

Mrs. Hila Verbeck Knapp, Accompanist.

Romantische Stuecke, Op. 75	*Dvorak*
Concerto, D minor	*Vieuxtemps*
Sarabande, B minor } For Violin alone	*Bach*
Prelude, E major }	
Reverie	*Vieuxtemps*
Romanza Andaluza	*Sarasate*
"The Swan"	*Saint-Saens*
"The Bee"	*Schubert*
"The Butterfly"	*Hubay*
"Siegfried" Paraphrase	*Wagner-Whilhelmj*

SONG RECITAL

By Mrs. Lillian French Read,

Assisted by

Mr. John Threlkeld Read, Basso.

Aria from "Joshua," "O Had I Jubal's Lyre"	*Handel*
Mrs. Read.	
"Schlummerlied"	*Wagner*
Synnove's Song	*Kjerulf*
"Herzensfruhling"	*Von Wickede*
Mrs. Read.	
"The Captain's Lady" }	
"Neabody" }	
"Row Gently Here, My Gondolier" }	*Schumann*
"When Through the Piazetta" }	
"Liberty" }	
Mr. Read.	
Elizabeth's Greeting (Tannhauser)	*Wagner*
Mrs. Read.	
"Spring" }	
"O Hush Thee, My Baby" }	*Georg Henschel*
"Sing Heigho" }	
Mrs. Read.	
"Um mitternacht"	*Max Bruch*
Mr. Read.	
"Dawn" }	*Landon Ronald*
"Night" }	
Mrs. Read.	
Duet—Gondoliera	*Henschel*
Mr. and Mrs. Read.	

STUDENTS' RECITALS.

Forty-nine recitals by students have been given the past season, a few of which are here shown.

SEVENTH STUDENTS' RECITAL.

SONG RECITAL

By Jessie Hazelton,

Assisted by

Nellie Flodin, Pianist.

"Nymphs and Shepherds"	*Purcell*
"Hedge Roses"	*Schubert*
"Cradle Song"	*Strauss*
"Polly Willis"	*Arne*
Miss Hazelton.	
Gavotte and Variations, A minor	*Rameau*
"Bird as Prophet" / "Hunting Song"	*Schumann*
Miss Flodin.	
"Fair Jessie" (cycle of seven songs)	*von Fielitz*
Miss Hazelton.	
Polonaise, E major	*Liszt*
Miss Flodin.	
"My Lover He Comes on the Skee"	*Clough-Leighton*
"I'm Wearin' Awa'"	*Foote*
"Madrigal"	*Chaminade*
"My Desire"	*Nevin*
"When Love Is Kind"	*A. L.*
Miss Hazelton.	

TWELFTH STUDENTS' RECITAL.

Piano—Spinning Song, from the "Flying Dutchman"	*Wagner-Liszt*
Miss Maude Marceau.	
Violin—Fantaise-Caprice, Op. 11	*Vieuxtemps*
Mr William Spicker.	
Piano—"Hark, Hark! The Lark"	*Schubert-Liszt*
"Etincelles"	*Moszkowski*
Miss Frances Meredith.	
Vocal—"Nita Gitana"	*De Koven*
"At Parting"	*Rogers*
"Had a Horse"	*Korbay*
Mr. William Christy.	
Piano—Concerto, F minor	*Chopin*
Miss Louise Merrilies.	
Orchestral accompaniment on second piano.	

TWENTY-SECOND STUDENTS' RECITAL.

ANNUAL CONCERT OF THE SIGHT-READING AND CHORAL CLASSES

Under the Direction of

MR. HARLAN J. COZINE.

Bridal Chorus — *Cowen*
SIGHT SINGING CLASS.

"The Water Lily" — *Gade*
"Elfhorns" — *Bullard*
SIGHT SINGING CLASS.

"On the Sea" — *Buck*
UNIVERSITY GLEE CLUB.

Violin Solo—Ballade and Polonaise — *Vieuxtemps*
MR. WM. SPICKER.

"Veil Not Thy Face" — *Beethoven*
SIGHT SINGING CLASS.

"Chase for the Butterfles" — *Clapison*
LADIES CHORUS.

"Lead Kindly Light" — *West*
MISS VIOLA PAULUS AND SIGHT SINGING CLASS.

Violin Solo—Concerto, A minor — *Accolay*
MISS MARY ALICE RICE.

"Discovery" — *Grieg*
MR. EDWARD EILERT, UNIVERSITY GLEE CLUB AND SIGHT SINGING CLASS.

THIRTY-THIRD STUDENTS' RECITAL.

VIOLIN—Cavatina — *Raff*
MR. ADOLPH BOCK.

VIOLIN—Concerto, E minor, first movement — *Mendelssohn*
MISS JULIA MARSHALL.

VOCAL—"The Silver Ring" — *Chaminade*
"Open Thou My Love" — *Massenet*
MISS GRACE WOOD.

VIOLIN—"Ziguenerweisen" — *Sarasate*
MR. WILLIAM SPICKER.

VOCAL—"Shena Van" — *Beach*
"At Parting" — *Rogers*
"If No One Ever Marries Me" — *Lehmann*
MISS HORTENSE MOREHART.

VIOLIN—Adagio, from Suite No. 2 — *Ries*
Canzonetta — *A. d'Ambrosia*
MISS BERTHA PORTER.

RECITAL OF MUSIC FOR TWO PIANOS

By Miss Winifred Hull and Miss Mary Porter Pratt,
Assisted by
Miss Grace Wood, Contralto.

Overture to "Tannhaeuser," arranged for Piano and Organ by Leon Roques — *Wagner*

Miss Hull and Miss Pratt.

"Lotus Flower"
"A Summer Night"
"Early Green" — *Schumann*

Miss Wood.

Variations on a Theme by Beethoven — *Saint-Saens*

Miss Hull and Miss Pratt.

"Summer Rain" — *Willeby*
"Little One a' Cryin'" — *Oley Speaks*
"Hindoo Song" — *Bemberg*

Miss Wood.

"Danse Macabre" — *Saint-Saens*

Miss Hull and Miss Pratt.

"Invitation to the Dance" — *Weber*

Miss Hull and Miss Pratt.

The following recitals were by students of the graduating class in the Diploma Course:

TWENTY-SIXTH STUDENTS' RECITAL.

PIANO RECITAL

By Miss Amelia Hoff,
Assisted by
Miss Jessie Hazelton, Soprano.

Italian Concerto, Allegro moderato — *Bach*
Sonata, "Waldstein," Op. 53 — *Beethoven*

Miss Hoff.

"Elegy" — *Massenet*
"Morgen," with Violin Obligato — *Strauss*

Miss Hazelton.

Impromptu elegiague, Op. 90, No. 3 — *Schubert*
Polonaise, Op. 26, No. 2 — *Chopin*
Etudes, Op. 10, No. 12, and Op. 25, No. 3 — *Chopin*

Miss Hoff.

"Spring Song" — *Mackenzie*
"The Pine Tree" — *Mary F. Salter*
"The Pine Tree" — *R. Huntington Woodman*
"Pitty-Pat and Tippy-Toe" — *Needham*
"Wouldn't that be Queer?" — *Mrs. Beach*

Miss Hazelton.

"Des Abends" — *Schumann*
"Aufschwung" — *Schumann*

Miss Hoff.

THIRTY-FIRST STUDENTS' RECITAL.

PIANO RECITAL

By Miss Bertha Hardin,
Assisted by
Mr. William Spicker, Violinist.

PROGRAM.

Italian Concerto — *Bach*
Miss Hardin.

"Zigeunerweisen" — *Sarasate*
Mr. Spicker.

Sonata, "Pastorale" — *Beethoven*
Miss Hardin.

Ballade and Polonaise — *Vieuxtemps*
Mr. Spicker.

Polonaise, C sharp minor
Nocturne, B major
Impromptu, A flat major — *Chopin*
Miss Hardin.

"Hark, Hark, the Lark" — *Schubert-Liszt*
Miss Hardin.

THIRTY-FIFTH STUDENTS' RECITAL.

PIANO RECITAL

By Mr. John Rosborough,
Assisted by
Mr. Lyman North, Baritone.

Chromatische Fantasie and Fugue — *Bach*
Mr. Rosborough.

"Love's Coronation" (violin obligato) — *Aylward*
"The Little Irish Girl" — *Lohr*
Mr. North.

Nocturne, Op. 9 No. 13
Etude, Op. 25 No. 1
Etude, Op. 25 No. 9 — *Chopin*
Mr. Rosborough.

"The Robin Sings in the Apple-tree"
"Confidence" — *MacDowell*
Mr. North.

Rhapsodie, Op. 79 No. 1 — *Brahms*
Mr. Rosborough.

"Consolation"
"Alone with Thee" (violin obligato)
"A Summer Day" — *John Rosborough (Words by Lyman North)*
Mr. North.

Staccato Etude, C major — *Rubinstein*
Mr. Rosborough.

FORTY-THIRD STUDENTS' RECITAL.

ORGAN AND SONG RECITAL

By Mr. John G. Seely, Organist.

Mr. William P. Christy, Tenor.

PROGRAM.

Prelude, B minor — *Bach*

Sonata, No. 7 — *Guilmant*

iv. Grand Chorus, Tempo di Minuetto

v. Cantabile, Andante

vi. Finale, Allegro

Mr. Seely.

Recitative—"Thy Rebuke Hath Broken His Heart" } From "The Messiah" — *Handel*

Aria—"Behold and See" }

Mr. Christy.

Adagio — *Dienel*

Andante con Moto — *Seeley*

Rhapsody No. 2 — *St. Saens*

Mr. Seely.

"Auf Wiedersehn" — *Nevin*

"To Mary" — *White*

"Boating Song" — *Meyer-Helmund*

Mr. Christy.

Concertsatz, C minor — *Thiele*

Mr. Seely.

Students' Series,
No. 393

Fourteenth Season,
1904-1905

FORTY-FIRST STUDENTS' RECITAL.

Tuesday Evening, May 30, 1905.

CONCERTO EVENING

By Students of the Graduating Class in the Diploma Course.

Concerto for Organ, No. 6, B flat major — *Handel*
Mr. John Gordon Seely.

Concerto for Piano, C minor, Opus 37 — *Beethoven*
(with Reinecke Cadenza)
I. Allegro e con brio
Miss Bertha Rae Hardin.

Aria for Soprano, "Voi che Sapete" — *Mozart*
(From the Marriage of Figaro)
Miss Jessie Lucia Hazelton.

Concerto for Piano, E flat major, Opus 73 — *Beethoven*
II. Adagio un poco mosso
III. Rondo, Allegro
Miss Amelia Anna Hoff.

Concerto for Violin, E minor, Opus 64 — *Mendelssohn*
I. Allegro, molto appassionato
Miss Julia Sheldon Marshall.

Concerto for Piano, A minor, Opus 54 — *Schumann*
I. Allegro Affetuoso
Mr. John Mahard Rosborough.

(Orchestral Accompaniments by String Quartette and Organ)

Students' Series,
No. 396

Fourteenth Season,
1904-1905

FORTY-FOURTH STUDENTS' RECITAL.

Thursday Evening, June 1, 1905.

ANNUAL CONCERT AND GRADUATING EXERCISES OF THE CERTIFICATE CLASS.

PIANO—Prelude, C sharp minor — *Rachmaninoff*
MISS LURA KNEELAND.

VOCAL—"My Heart Is Weary" — *Goring-Thomas*
MISS GRACE HARRIET WOOD.

PIANO—Bolero, A minor — *Chopin*
MISS MARY STEVENSON MARSHALL.

VIOLIN—Reverie — *Vieuxtemps*
MISS BERTHA BELLE PORTER.

PIANO—Valse, E major — *Moszkowski*
MISS HASSETT SUZANNE PRIGMORE.

VOCAL—"My Noble Knight" (from "The Huguenots") — *Meyerbeer*
MISS VIOLA EMMA PAULUS.

PIANO—Polonaise, D minor — *Chopin*
MISS LURA MARY BAILEY.

VIOLIN—"Ziguenerweisen" — *Sarasate*
MR. WILLIAM SPICKER.

PIANO—Moment Musical, C sharp minor — *Moszkowski*
MISS HAZEL VIRGINIA SEEBLEY.

Presentation of Certificates.

VOCAL—Trio of the Rhine Maidens (from Goetterdaemerung) — *Wagner*
MISS HORTENSE MOREHART, MISS JESSIE HAZELTON, MISS VIOLA PAULUS.

NOTE—The Diplomas conferring the degree of Graduate in Music will be presented to the members of the Diploma Class at the Commencement Exercises of the University at the Chicago Auditorium, Thursday evening, June 15, 1905.

DIPLOMAS.

Conferring the Degree of Graduate in Music.

Elias Arnold Bredin,	Madison, Wisconsin
Bertha Rae Hardin,	Evanston, Illinois
Amelia Anna Hoff,	Evanston, Illinois
John Mahard Rosborough,	Sparta, Illinois
John Gordon Seely,	Chicago, Illinois

CERTIFICATES.

Piano and Theory.

Lura Mary Bailey,	Richland Center, Wisconsin
Rose Meta Hummel,	Irving Park, Chicago, Illinois
Mary Stevenson Marshall,	Evanston, Illinois
Mildred Gates Nichols,	West Liberty, Iowa
Elizabeth Helen Orchard,	Evanston, Illinois
Hazel Virginia Seerley,	Burlington, Iowa
Lena Ward,	Evanston, Illinois
Rachel Getty Williams,	Seneca, Kansas

Voice and Theory.

William Petrie Christy,	Evanston, Illinois
Hattie Louise Fisher,	Aberdeen, South Dakota
Florence Virtine Frost,	Evanston, Illinois
Ruby Hazard Stacey,	Aberdeen, South Dakota

Piano, Voice and Theory.

Lura Kneeland,	Hillsboro, North Dakota
Hassett Suzanne Prigmore,	Alma, Missouri

Violin and Theory.

Julia Sheldon Marshall,	Evanston, Illinois

CERTIFICATES OF PERFORMANCE.

Olive Anna McChesney,	Grant Park, Illinois
Mary Billings Taylor,	Jacksonville, Illinois
Elizabeth Hester Ward,	Sheridan Park, Chicago, Illinois

CERTIFICATE OF PUBLIC SCHOOL WORK.

Zoe Victoria Hea,	Freeport, Illinois

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NORTHWESTERN UNIVERSITY

EVANSTON—CHICAGO

The special announcements of the several departments of the University may be had on application addressed as follows:

College of Liberal Arts,
The Registrar, University Hall, Evanston, Ills.

Medical School,
The Secretary, 2421 Dearborn Street, Chicago.

Law School,
The Secretary, Northwestern University Bldg., Chicago.

School of Pharmacy,
The Secretary, Northwestern University Bldg., Chicago.

Dental School,
The Secretary, Northwestern University Bldg., Chicago.

School of Music,
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Norwegian-Danish Seminary,
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Swedish Theological School,
Reverend Albert Ericson, D.D., President.

For information concerning the School of Oratory, address:
Professor Robert L. Cumnock, L.H.D., Director, Evanston, Ills.

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THIS BULLETIN IS ISSUED QUARTERLY BY THE
SCHOOL OF MUSIC OF NORTHWESTERN UNIVERSITY

Entered as Second-Class Matter at the Post-Office
at Evanston, Illinois.